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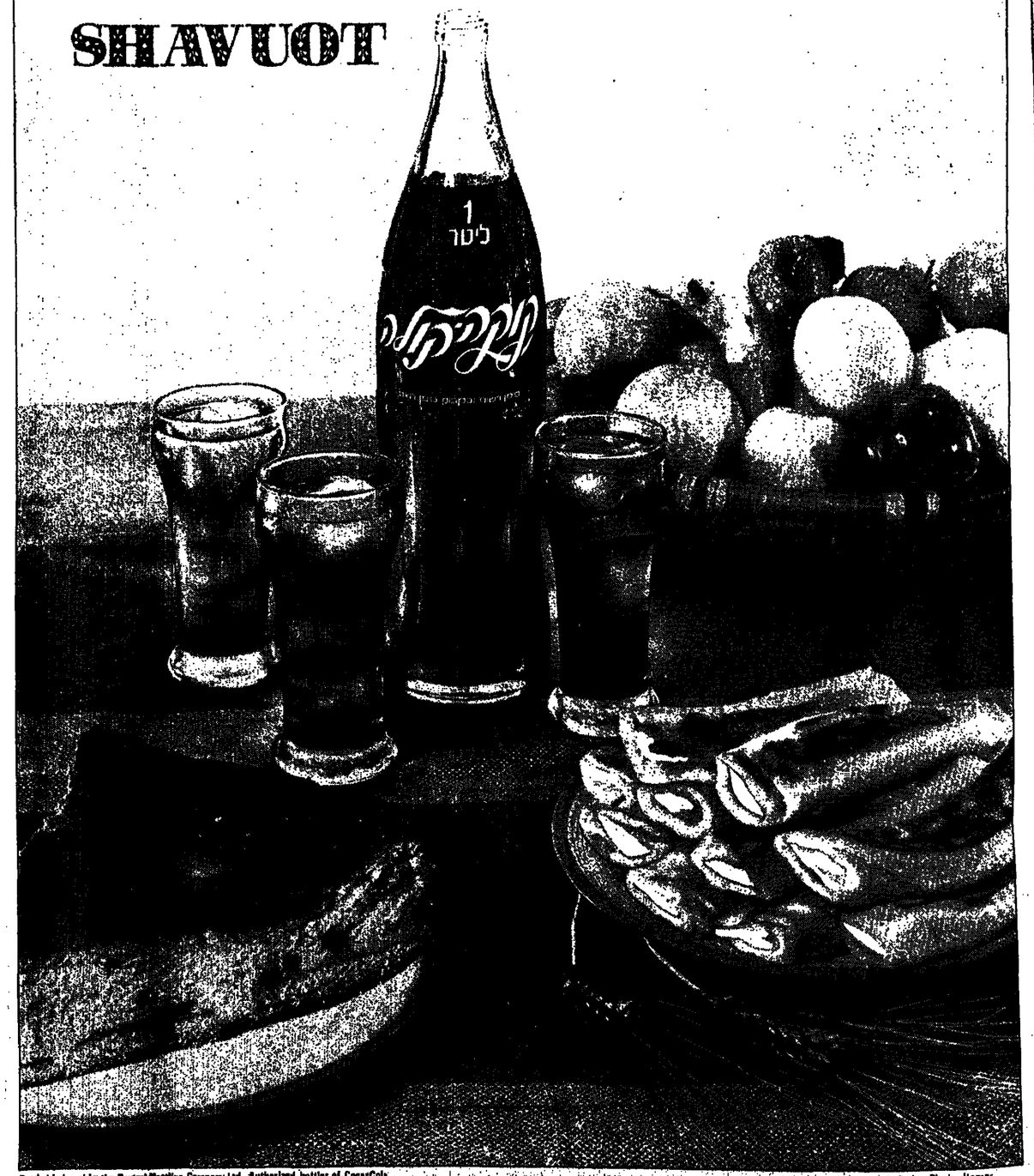

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THE JERUSALEM **POST** MAGAZINE

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THE JERUSALEM
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Cover Picture: Dr. Kissinger and Mrs. Meir at one of their many meetings on disengagement in the north. (Shmuel Rahmani)

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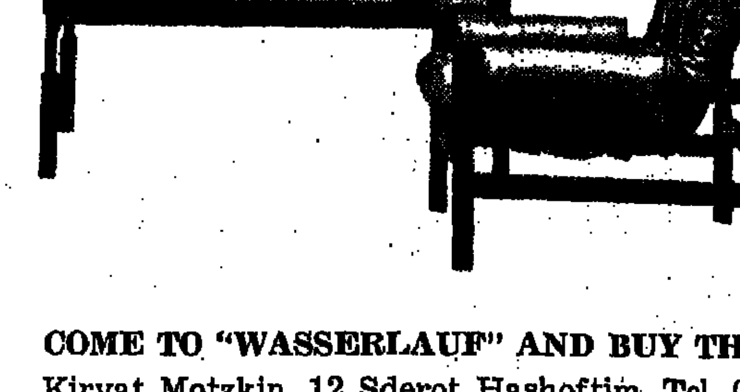

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The days of Golda

Lea Ben Dor

GOLDA MEIR'S *Government* lived through some bitter, bewildering days before it found its *fitting* end at the *celebration that* marked the disengagement agreement on Wednesday evening.

It was the Government that allowed the Egyptian attack last Yom Kippur to take us unawares: it controlled the military establishment that underestimated Egyptian fire-power and military capacity. It was the Government that had taken the considered decision that there would be no more pre-emptive strikes even against a threatening Arab build-up of forces, as a general policy, and not only at the last moment, when it was already known that the Egyptians were about to attack.

There were pre-emptive strikes in 1956 and in 1967, both fabulously successful. This decision was undoubtedly influenced by the thought that it would be difficult to make a third threat to Israel survival appear credible to the outside world. A *first strike* was in any case made less promising by the existence of a forest of Egyptian *anti-aircraft missiles on* the Canal border. Further, the army was not prepared for instant action; it had been *assumed* that any Arab attack would take several days to get under way, leaving time for last-minute preparations and the summoning of reserves. There was a whole network of minor errors that tended to reinforce and compound each other.

THE RESULT WAS what came to be known as the *"mechdal"* — the "failure," the situation in which the Egyptian forces swept forward across the Canal *for* several days before they were stopped, with heavy Israeli losses. Even the less capable Syrian forces were able to make some initial gains before being thrown back behind *their previous* lines *to create the "bulge" that is being* returned to them as part of the disengagement agreement.

Unaccustomed to setbacks, the army found itself rent by serious squabbles between senior officers, breaches of discipline and the disregarding of orders. The public joined in the fray, fed by soldiers' reports of all the things that had gone wrong. Some dropped into black defeatism, some demanded that heads roll, some demonstrated against the Government, fired by a healthy instinct that told them they were alive, the same people as before, and as capable of victory as ever if there were no mistakes at the top.

THERE WAS a kind of natural justice, even an inverted compliment, in the *fact that the loudest* cries were directed against Defence Minister Dayan and Prime Minister Golda Meir. A young man, with no claim to much education or political experience, who had been a great admirer of Dayan inveighed against him bitterly. Everything was Dayan's fault. How could he be so sure, I asked.

"You don't understand," he answered. "We loved him. We loved him more than our fathers and mothers. So now we hate him."

Golda had restored confidence to the nation, the confidence that had first evaporated in the epic quarrels between Ben-Gurion and Eshkol, and again in the final months of Eshkol's term of office. No voices were raised against Allon, or Eban, Dr. Burg or Mr. Kol. There was little protest against Finance Minister Pinhas Sapir, generally believed at the time to be the most powerful personality within the Labour party complex, the king-maker who had brought Golda in to become a popular leader, while he could operate Israel's elaborate financial structure in the relative calm provided by her public presence.

As *Defence Minister*, Dayan was the natural target of public shock at the shift in events that broke seven years of apparent calm, apart from terrorist attacks. But hardly a word was heard at this time against the Foreign Minister, who had been unable to prevent almost the whole of the African continent from turning its back on us; against the Deputy Premier, who must surely have played an important part in the crucial decisions; against Mr. Yisrael Galili, minister with no portfolio but the duty of advising the Premier. And indeed Allon and Galili have remained in the Government as though they had had no hand in affairs, and if Eban was forced out it was not because of the war but his conflicts with Rabin when the latter was ambassador to Washington.

THE WAR *has not receded very* far yet in anyone's mind. The Labour Party emerged only a little weakened *in the elections* held a bare ten weeks after the war, and perhaps before the parties and the public had *had much opportunity* to readjust their views. After long weeks of struggle to put together a government, in which she was pressed for concessions by the National Religious Party, *Mrs. Meir did* succeed in forming a government — only to find that the public pressure against her and Dayan was still snowballing. It was as though Israel had no troubles other than these two, as though *their* removal would put right everything that had gone wrong. This was the catharsis, the purge to heal the nation, the miracle medicine. The louder the protest, the less the protesters seemed to be concerned about who should take over, and what their policy should be. Mrs. Meir resigned, to find herself still in office as head of a caretaker government, but with the protests stilled.

AFTER A LIFE-TIME of devoted, single-minded, courageous service, often spiced in public with a rough humour ("I didn't know you kissed women," to Dr. Kissinger, when he took leave of her after weeks of kissing Presidents Assad and Sadat), Golda Meir had deserved better than to go down ignominiously to the shouting under her office windows. Ben-Gurion was turned out ignominiously too, of course. It is all the more remarkable that under such conditions, while her successor was trying to form a new government, she should have found the patience and strength to labour incessantly for a month *to bring about the disengagement* agreement with Syria.

Dr. Kissinger's labours were prodigious and his shuttling between Jerusalem and Damascus unprecedented. One may suspect *that he was doubly determined* not to fail here, in the war between Syria and Israel. When he *was first appointed* U.S. Secretary of State a Beirut newspaper termed him a "Rasputin" because *he was a Jew — not a very apt* comparison p e r h a p s — but throughout the negotiations there *has been no slighting reference* in the Arab world to this fact, and less than usual to Jewish *influence in the U.S., so that* Dr. Kissinger has apparently discovered the secret of being accepted *as himself*, as an individual to be judged on his merits. The protesting public in Israel would *have done better to have shown* him the same courtesy and given him the same credit for honest mediation. Yet while he may be concerned for Israel and Syria, they are not his life nor his responsibility and their security is not part of the final chapter of his career. He toiled, but Mrs. Meir fought step by step, inch by inch, hill by hill, for a fair and acceptable agreement, to the accompaniment of Syrian shooting that was claiming dead and wounded almost daily, of murderous terrorist attacks and of continuous clamour under her windows, this time by settlers from the Golan Heights who fear for the future of their homes. The defensive areas were retained, the settlements not abandoned, and the three strategic hills west of Kuneitra not handed over to the Syrians — a condition which at first seemed almost impossible of achievement. For sheer staying power, for the courage to fight for what is indispensable and to yield what is expendable, neither to give up nor to prevent agreement by intransigence, these negotiations would be hard to match.

MR. YITZHAK RABIN has meanwhile nursed his rather sickly Cabinet into a precarious life, with the four senior members of the old Government gone — Mrs. Meir, Sapir, Dayan and Eban, several of the members of the Government voicing their criticism of its narrow base, and the warm but unwelcome support of Rakah. There are more negotiations ahead. We shall have to trust that the new team will be able to match the toughness and staying *power of Golda Meir, the* ingenuity and special knowledge of Moshe Dayan, and the experience and wizardry with words of Abba Eban. Age may not save anyone from foolishness, but lack *of years alone is no guarantee* of the stout heart that brought Golda this far and helped to *produce the present agreement*.

It has not, after all, proved a sad end to a career.

CAN HENRY SAVE DICK?

Dr. Kissinger's hectic Middle East travels are now virtually ended. Their avowed aim was to prevent another war. But the feeling in Washington, reports WOLF BLITZER, is that they had more than a little to do with the crisis of Richard Nixon's tape-entangled presidency. Whether an Israel-Syrian disengagement pact will be enough to stave off impeachment seems to be a moot question.

HENRY KISSINGER was awaited back in Washington this week from his Jerusalem-Damascus shuttle amid growing speculation that his one-man diplomatic style — which proved so successful in terminating America's involvement in Viet Nam, establishing diplomatic relations with China, fostering detente with the Soviet Union and achieving an Israeli-Egyptian military disengagement agreement — might not be the best way for a Secretary of State to conduct U.S. foreign affairs, especially while his chief is immersed in a domestic crisis.

What effect is the move toward impeachment, and the President's efforts to resist it, having on U.S. foreign policy? Is the President's need for immediate diplomatic achievements forcing Kissinger into an accelerated pace which might prove counter-productive? Is Kissinger's personal involvement in one area of foreign policy adversely affecting other areas of U.S. concern abroad?

Critics of Kissinger's *modus operandi* have been arguing that the Secretary's succession "getting results" on some problems has also been his failure since it automatically leads to the neglect of a host of other important problems.

Thus, while the Secretary was focusing on an Israeli-Syrian troop separation accord for more than a month, the U.S. response to other crucial developments was set aside. For example, did the U.S. react fully to the formation of new governments in France and West Germany, India's nuclear explosion and possible domestic turmoil in China? Were outstanding issues, such as the U.S.-Soviet strategic arms limitations talks, postponed?

The State Department insists that there has been no breakdown. During this last Middle East mission, officials maintain, Kissinger received some 40 cables a day from the State Department, and dispatched an average of 24 a day. White House Deputy Press Secretary Gerald Warren stressed this fact last week, as he defended the Secretary's actions: "The Secretary is quite able to and does communicate with his department on other issues."

BEFORE HE departed from Washington on April 28, Dr. Kissinger expected his shuttle between Israel and Syria to last two to three weeks. But the difficulty of the negotiations necessitated an extension of the trip forcing him to miss several important meetings in Washington with the Foreign Ministers of Japan, Britain, Iran and Pakistan, the Secretaries-General of NATO and CENTO, the Acting Soviet Minister of Foreign Trade and a top "Pravda" commentator. Kissinger also postponed testifying before Congressional committees on foreign aid and defence funds legislation.

A "Washington Post" analyst commented: "for the people in Washington who follow diplomacy with the attention some give the theatre... (it) was like watching England's National Theatre without Sir Laurence Olivier."

Although State Department officials tried to play down the gap created by Kissinger's absence, foreign diplomats here did not conceal their disappointment. A British Embassy official said that Foreign Minister James Callaghan had "very much hoped for a meeting with Kissinger." and another diplomat said that NATO Secretary-General Joseph Luns "was disappointed. He came to see Kissinger."

(Alex Berlyne)

A State Department official commented that although Kissinger "is a very important man, he is not indispensable."

When Kissinger became Secretary of State last September, he promised a reorganization of the department. But those plans and long-range policy determinations were disrupted by his prolonged absences.

Since he took over the department he has been abroad three days in October, 11 in November, 14 in December, 10 in January, 14 in February, five in March, more than a week for his Asia-paleo honeymoon in early April, and from the end of April until this week.

JAMES RESTON, highly-respected columnist of the "New York Times," argued on May 22 that Kissinger's diplomatic manner "looks a little presumptuous, if not a little goofy..." Reston commented that at some point, Kissinger was "probably going to have to decide whether he is a Secretary of State or a diplomat-scholar-philosopher and politician-apologist on Capitol Hill."

Reston asserted that Kissinger would not be able to continue doing all these things together. "Maybe his new wife will have to tell him. Somebody is going to have to get him off that merry-go-round and bring him home to deal with the world as Secretary of State."

"This is the life of a roving presidential envoy rather than a Secretary of State," noted Reston. Mr. Kissinger makes John Foster Dulles, our last State Department wanderer, look like a stick-in-the-mud."

Kissinger's supporters contend that he has had no alternative: the Middle East conflict had to take priority over almost everything else, because the daily fighting along the Syrian front might otherwise have exploded into all-out war. Such a possibility would have erased all of Kissinger's previous progress in the area (i.e., the Egyptian-Israeli disengagement agreement), and might have renewed the possibility of U.S.-Soviet confrontation.

Kissinger had stated several times that further progress on Israeli-Egyptian relations hinged on his securing a Syrian-front disengagement agreement. Egyptian President Sadat had made clear his determination to avoid being the only Arab leader to have made a pact with Israel.

Moreover, Saudi King Faisal has been pressing Kissinger to perform another "miracle." The possibility of a renewal of the Arab oil embargo has always loomed large in the Secretary's thinking, and Saudi Arabia's stand is believed to be a crucial factor in this regard.

So, Kissinger's supporters argue, he was left with no choice but to launch his shuttle, because anyone other than himself would have considerably diminished the chances for success.

BUT OTHER commentators in Washington have a totally different explanation for Kissinger's arduous travels. These analysts conjecture that it was the possibility of a presidential impeachment trial that dictated Kissinger's unprecedented efforts. They believe that President Nixon initiated the shuttle to pave the way for a presidential visit to the Middle East in June, at about the time that the House Judiciary Committee is scheduled to vote on his impeachment.

They claim that the President is trying desperately to enhance his own stature. Foreign policy is a generally-recognized achievement of his administration, and President Nixon is determined to exploit his successes in that area in the attempt to save his political future.

A fortnight ago, the White House said that the President instructed Kissinger to remain in the Middle East "as long as possible" in order to conclude his mission successfully. A spokesman asserted that the efforts Kissinger was undertaking "are of such importance, he should remain there." The cynics in Washington will have you believe, however, that the importance the White House was referring to was the status of the President.

Veteran political observer David Wise for example, contends that the President and his staff of lawyers and public relations experts have devised a strategy of intense foreign affairs activity to counterbalance the effect of the impeachment drive on his public image.

Writing in last Sunday's "New York Times" magazine, Wise said that a major pillar of this offensive is to prove that the President is "still the world leader."

"Go to Moscow in June for meeting with Soviet leaders..." said Wise. "Fly to Paris for funeral of French President Georges Pompidou. Be photographed there with an arm around Soviet President Nikolai Podgorny as a reminder of detente. Meet with leaders of seven nations and never mind French sensibilities about politicking on a day of mourning. Have Henry Kissinger tell the press that United States foreign policy is not affected by Watergate."

Other Washington commentators say that Kissinger extended his absences from the nation's capital willingly during this period — while the final effects of Watergate are still unclear. Kissinger, so far, is untainted by the scandal — one of Nixon's few close associates in this enviable position.

The last time a U.S. president conducted foreign policy with the threat of impeachment hanging over his head was more than 100 years ago, when Andrew Johnson escaped conviction by only one vote. But at that time, America's role in international affairs was negligible.

Today, the U.S. is a superpower. Its responsibility is awesome. Historians will determine whether the threat of impeachment negatively affected the execution of American policy during this period. But the evidence is already mounting that that it has.

FOLLOW THE SUN

Will it be possible for Israel to replace conventional sources of power by solar energy? Yes, answers YITZHAK DINUR in this essay, which was yesterday awarded first prize in a science writing competition sponsored by the Bat-Sheva de Rothschild Fund for the Advancement of Science and Technology.

TOURISTS from northern countries like to come to Israel because of our sunny climate, and the tourist industry has tried to spread the message with the slogan which forms our title. From now on, it seems that many people besides tourists are going to follow the sun, but for other reasons. For engineers and power companies it is invigorating: it is a source of energy which cannot run dry, and which is public property open to all. How many of them would like to follow the sun, catch it and harness it.

Energy from the sun is attractive because it is clean (non-polluting) and, for direct use, it need not be distributed like electricity and calls for no fuel to be purchased and transported.

Although there is a lot of sunshine it is spread very thin, and large (hence, expensive) collectors are needed to catch it. It is also intermittent and erratic, so that solar devices function only at certain hours, and a means of storing the energy is needed.

Legend has it that, more than 2,000 years ago, in the siege of Syracuse, Archimedes focused the sun's rays with mirrors on enemy vessels and burnt them. There were other attempts over the centuries to utilize the sun's energy, but none of the devices survived competition with the cheap fuels available, except for the solar-heaters developed in recent years, chiefly in Florida and here in Israel. Solar energy has received serious attention only since about 1950.

The solar water-heater, ubiquitous in Israel, uses sunshine directly. It has a simple flat-plate collector, tilted for maximum absorption of heat, and a tank to store the hot water. To boil water or for cooking, a focusing device (moved as the sun moves) is usually needed—a large concave mirror or an array of mirrors — with the cooking container placed at the focus. Solar furnaces using this principle are very efficient, giving high temperatures and clean heat. Semicylindrical trough reflectors might be used for larger scale work, and they need to be moved once in a season only. But storage of the energy can be a problem, and the owners of solar water-heaters have had to resign themselves to having conventional-type auxiliary heaters.

For some activities, energy storage is not a factor. Water for use at night can be pumped during the day to a high-level tank, and energy to heat a house for 24 hours can be collected during the day.

Other solar cookers use the hot-house effect familiar to anyone who has suffered the heat of a closed car left in the sun for a time. Such absorption cookers are essentially a hot box with a glass top to admit radiation.

Large flat-plate collectors may in the future provide heat to run refrigerators and for cooling houses. These have the advantage that the cooling system works best where the sun is hottest.

A MORE SOPHISTICATED direct use of sunshine is the organic vapour turbine developed by Professor Harry Zvi Tabor, of the National Physics Laboratory in Jerusalem, and his group. The organic liquid driving the turbine is vaporized by steam produced in a special focusing collector, which consists of a horizontal inflated cylinder of plastic film 12m. long and 1.5m. in diameter. The upper segment, which is exposed to the sun, is transparent and permits radiation to enter and fall upon the lower segment which is aluminised and acts as a mirror. This focuses on a water pipe running along the centre of the cylinder and heats it.

Even though they need no fuel nor distribution grids, the small direct-use devices are often quite expensive.

This is a drawback in countries where sunshine is plentiful but money scarce, and the local inhabitants often prefer to scavenge for fuel which may cost time but not money. As the focusing cooker must follow the sun, the housewife needs to turn or tilt it every 20 minutes, which is inconvenient, and as it is outdoors, she is often cooked too. As it is only possible to cook in them during the middle of the day, solar cookers are socially acceptable only if a hot midday meal is the local custom.

All the above ways of using sunshine directly where and when it falls are particularly, but not exclusively, suitable for remote, underpopulated, or underdeveloped areas. Highly industrialized countries; however, need power on tap from power stations or from mobile power packs best exemplified by the gasoline engine. This entails indirect use of the sun's energy.

Agriculture is an indirect use of solar energy, but it is most inefficient. It is claimed that some tiny algae (seaweed), which utilize sunlight much more efficiently, can be grown in six-inch-deep tanks to produce 15 dry tons an acre, which is about five times better than the best land growth. Should this algae be unpalatable, it could be fermented to alcohol for motor spirit or even to gasoline.

Many chemical reactions are stimulated by light. One of them is the dissolution of water into hydrogen and oxygen, in the presence of ceric perchlorate and ceric acid, when illuminated. The hydrogen so produced by sunlight could be used in especially adapted internal-combustion engines, as an efficient, non-polluting fuel.

THE REALLY LARGE-SCALE suggestions have many practical problems, and large investments must be made to solve them. The sums are far greater than for the establishment and maintenance of hydroelectric or oil-fueled power stations.

Or they were until recently. Since the Arabs began raising the price of petroleum, electricity has become so expensive that its price is approaching that of the estimate for solar-power utilization, at least in that part of the world where it is feasible, between the latitudes 35°N and 35°S of the equator. Israel is in that part of the world.

Israel attracts tourists because it is located in the world's sunshine belt. This sunshine is an inexhaustible natural resource, which should be developed to a maximum. The solar water-heaters currently operating in the country are estimated to save 60,000 tons of fuel a year. Much more could be saved by solar-powering the air conditioners now so fashionable. But the great need is for a central power source which, by exploiting the free energy of the sun, will nullify our present economic and political dependence on imported fuel and the possibility of a fuel stranglehold. We want the sun to stand still over Israel and aid us to get on with our work, as in the days of Joshua.

A suggestion for just that has been made by Professor Tabor. This solar scientist of world repute, who has to his credit the efficient Israeli solar water-heater and the solar-powered organic-vapour turbine, has revived a suggestion for the use of solar ponds to provide electrical energy on a megawatt scale. The project was shelved about ten years ago because it was non-competitive, but now that the price of petroleum has rocketed, a new situation exists. He thinks that, given IL7-8m., the practical problems can be solved within three to four years.

MORE THAN ten years ago he constructed black-bottomed ponds which he filled with concentrated brine. Over this he floated a layer of ordinary water. The two layers did not mix, because of their differing densities, even when the lower layer was heated by the sun, so that the bottom was hot and the upper surface cooler. After several weeks, the lower layer reached temperatures close to 100°C and retained this heat, since there was no mixing. It was not clear how the heat could be utilized. Large arrays of water pipes for heat exchange were impractical, and Tabor's latest suggestion is that the brine be extracted (decanted) and passed through a heat exchanger to produce low-pressure steam. Two hundred ponds of 1sq.km. each in the Negev could produce 1,500 megawatts — all the current that Israel presently consumes.

As an interesting aside, there is a natural solar pond near Eilat which shows just such a two-layer effect and is much hotter deep down than at the surface.

INDEPENDENTLY of this, it has been suggested that water from the sea be admitted into a natural depression with an average depth well below sea level which would serve as a sink reservoir. The falling sea water would drive turbines (of special salt-resisting materials) to produce enormous amounts of electricity. The water would be disposed of by evaporation from the surface of the lake formed in the depression. The sun, by evaporating the spent water, would maintain the difference in level necessary for electric-power generation.

Three such suggestions have been made, all for the Middle East. The first envisages the construction of a barrage in the bay of Dahwat Salwah in the mouth of which the island of Bahrein is situated between Saudi Arabia and Qattar. A dam would be built from Saudi Arabia to Bahrein and from Bahrein to Qattar. Over some years, the sun would evaporate the water and lower the level of the artificial lake. When the difference in levels was suitable water could be introduced from the sea to produce electrical current.

A similar scheme calls for an 80 km. canal through the Libyan Desert, from the Mediterranean to the Qattara Depression, 125m. below sea level. Sea water would be admitted at a rate to equal the evaporation from the lake created by the scheme and to generate 4,000 megawatts of peak-load energy.

The most interesting, and the earliest, such suggestion was made by (the late) Walter Clay Lowdermilk in the 1940s in his book "Palestine: Land of Promise." He suggested diverting the Jordan for irrigation (which Israel has done) and bringing sea water instead to the Dead Sea 398m. below sea level and a natural sink reservoir.

In Lowdermilk's own words:

"The Jordan valley is about 25 miles from the Mediterranean at Haifa Bay... the J.V.A. plan calls for an open canal from near Haifa to Mount Carmel and for a 20-mile tunnel through the Plain of Esdraelon (Jezreel valley) to the edge of the great chasm of the Jordan valley. The canal and the tunnel would be designed to carry enough sea water — about one thousand cubic feet per second—to make up for the diversion of the sweet water from the Jordan and thus maintain the Dead Sea at its present level...

"This water, in 1,200 feet of effective fall, would generate a minimum of 76,000 — 110,000 kilowatts with an installed capacity of roughly twice these amounts. Additional amounts of power generated by other developments in connection with the projected irrigation scheme would bring the total to about 150,000 kilowatts, i.e., about 1,000,000,000 kilowatt hours per year, an amount of electrical energy which, under Palestinian climatic and other conditions, would be sufficient to serve the needs of well over a million of additional population."

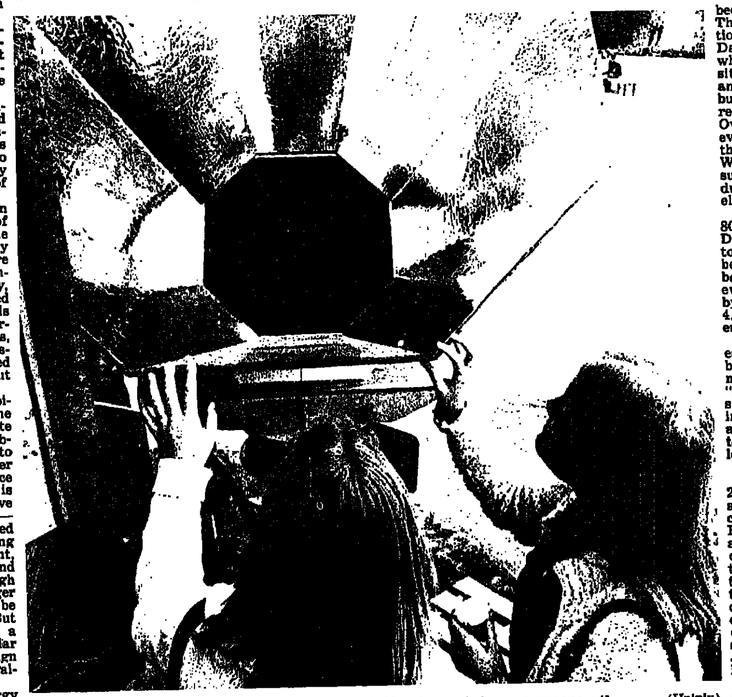
Lowdermilk's plan has not been realized in full because the Jordan River is not in Israel's hands, nor have we been able to cooperate with Syria and Jordan.

Should peace with our neighbours be achieved, the scheme could serve both sides of the Jordan, so that the river would unite the two peoples instead of dividing them. It should take no more than six or seven years to build.

Thus, without taking the simple devices into account, Israel could have large-scale solar power from Tabor's solar ponds within eight years (five years after solving the difficulties), and the Dead Sea hydro-solar scheme could begin producing six years after a peace treaty is signed. Solar energy, in its various transformations, can replace conventional sources of energy within a short period.

We should start following the sun.

Yitzhak Dinur, 44, graduated in agricultural science in Australia before immigrating to Israel. A former kibbutz member, he is now on the staff of the Hebrew University President.



Solar oven displayed at the "Natural Energy Fair" held on the Berkeley campus recently. (Unipix)

هكذا من الأصل

The real meaning of Soviet anti-Zionism

ITEM: Some days before the Six Day War, the Soviet Embassy in Tel Aviv supplied all members of the diplomatic corps from Communist countries with special *armbands* they were to don upon the entry of the Arab armies into Tel Aviv. The armbands were to protect their wearers from "irresponsible" elements among the invading armies. It was not explained to the recipients how an armband could protect them from wild, irresponsible murderers, unless of course there was someone very "responsible" directing them; but people working in the Polish consulate understood the intentions of their Soviet colleagues very well and were prepared to act on their advice.

Fortunately for Israel, the members of Communist diplomatic corps did not need to rely upon the life-saving qualities of the Soviet armbands, which are now part of the souvenir collection of several members of the last Polish mission in Israel.

ITEM: A SHORT TIME after the conference of representatives of the Soviet bloc held in Moscow on June 9, 1967, at which the severance of diplomatic ties with Israel was announced, a friend of one of the members of the Polish delegation was informed by the latter of the conference's decision to destroy the State of Israel.

One of the Soviet delegates put it bluntly in the corridors of the *conference*: "*We established the* State of Israel and we will destroy it."

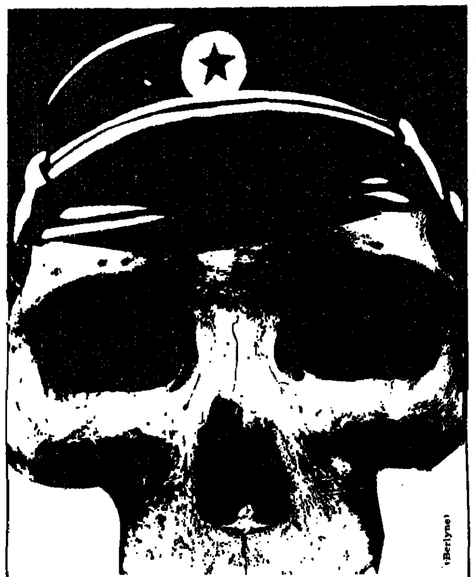
The Polish delegate was convinced that the Soviets would not delay in realizing their intentions and warned his friend: "Don't go to Israel. It will be destroyed and you with it."

THE WRITER and several of his friends had many opportunities to talk to various Soviet officials who visited Poland in 1968 and 1969. Most of them stressed that the State of Israel would be wiped out. One of the leading Soviet directors in the atomic energy field, for example, told Oscar Karliner, his Polish counterpart: "There has not been a Jewish state like that for 2,000 years and there won't be one in the future."

Anyone at all familiar with Soviet methods of briefing members of delegations before they go abroad is well aware that they tell their hosts only what they have been instructed to say.

Statements of this kind must be considered in the context of many books and articles recently published in the U.S.S.R. At the beginning of the '70s, for example, the Soviets, for the first time after the establishment of Israel, began republishing, with emphasis, the resolution adopted by the Second Congress, the Comintern, in 1920 which declared that the Jews had no right to a national home.

Recent Soviet publications about Israel do not fail to mention the declaration of the German Communist Party of June 11, 1945, which stated in no uncertain terms that the German *people* were to be held responsible for the acts of the Nazi regime. The Soviet comment is that, in the same way, the Jewish fascist people in Israel are to be held responsible for the acts of the Jewish state, whose policies are bringing the Jewish people tragedy and destruction.



(Berlyne)

According to the dominant school of Sovietology, the existence of a State of Israel — preferably truncated — in the Middle East serves the Kremlin's foreign interests. In fact, argues MICHAEL CHECINSKI, there are good reasons for believing that powerful political forces within the Soviet Union are aiming at nothing less than the Jewish State's extinction.

WESTERN discussions of Soviet policy have more or less ignored the possibility that the Soviet aim is the destruction of Israel. In the West, only minimal attention has been paid to the *internal* and party factors in the U.S.S.R. which influence Soviet policy towards Israel and weigh in favour of its destruction. In addition to geopolitical interests in the Middle East, this policy is affected by a number of factors. Among them are Soviet attitudes towards the Jewish people and especially towards the Jewish minority within the Soviet Union; the role of anti-Semitism in the development of relations between the mother party in the Soviet Union and Communist parties throughout the world, and in fuelling internal conflicts in the upper echelons of the Soviet regime; and the special interests of the K.G.B.

The situation of Soviet Jewry is marked by paradox, ambiguity and contradiction. Formally, they still have their "autonomous national region" of Birobidjan, meant to demonstrate that as a community they are not the victims of discrimination. But only 11,000 Jews live there, and they constitute only six percent of its population. The Jews unlike others in the U.S.S.R. do not have a "homeland."

In theory, they enjoy full citizenship rights. In fact they do not although many Jews do have important positions in the professions.

They are identified as a national group, but are denied the right to maintain and develop their national culture, or an educational system of their own.

The realms of endeavour from which they are excluded increase constantly, without any concomitant slackening in the exploitation of their talents.

Such conditions of growing discrimination amounts to virtual compulsion to assimilate.

SOVIET ATTITUDES towards the Jewish minority in the U.S.S.R. can be seen to be directed by two major forces, each of which feeds the other — the regime's need for an atmosphere of threat, and traditional anti-Semitism.

Students of totalitarianism agree that such a regime thrives best when it is mobilized against real or contrived threats. In the Soviet Union, the Jews are the ideal group to establish the regime's claim of danger from within. First of all, they can be seen to have a special relationship to Israel, a state aligned with the United States and the West.

It is interesting to note in this context that Israel's role in countering anti-Semitism and restoring national honour to the Jewish people has compelled the Soviet propagandists to claim that the establishment of the State of Israel had no connection with the Zionist movement.

"Izvestia" wrote on December 14, 1969:

"Israel is not the creation of Zionism, but the consequence of the national liberation movement of the inhabitants of Palestine, Jews and Arabs alike, supported by the progressive forces of the world, including the Soviet Union."

Nevertheless, the contention that there is no connection between Israel and the Jews of the Soviet Union has not deterred the Soviets from using Israel as an excuse for anti-Semitic provocation within the U.S.S.R. as well as throughout the Soviet bloc. The Slansky trial, the doctors' plot, the campaign of incitement against Jews in Poland in 1967-69, and in Czechoslovakia after *August, 1968, are but a few* examples.

For purposes of internal propaganda against Soviet Jews, Israel has been branded as the centre of world Jewish bourgeoisie urging the Jews of Russia to betray their motherland. Indeed, with the passage of time, the Jewish and Zionist role has taken on ever larger proportions.

During the Stalin years, the Jews were accused of being the agents and potential servants of imperialism. In the years of Khruschev and Brezhnev they were denounced as the leaders of world imperialism and of the reactionary policy of West Germany. When the policy of detente got under way, a new charge was levelled against them: they were now saboteurs of the interests of the big capitalists and the imperialistic states which aspire to come to an understanding with the Communist bloc. The Jews — now called Zionists — were thus upgraded from the position of enemy number one of the Soviet state to that of foremost enemy, by birth and by nature, of "peace-loving humanity." As Yuri Ivanov wrote in his book *Ostorozhno, Sionism* ("Beware, Zionism"), published in Moscow in 1970, "*International* Zionism is the enemy of all nations and national groups."

SINCE the Six Day War, Jews have actively opposed the regime in an overt struggle for the right to immigrate to Israel. The threat from the Jews has thus become real, not for the Soviet people but for the Soviet regime.

The State of Israel, especially after the Six Day War, turned the Jews of the Soviet Union into a force that dared to challenge the Soviet regime. And in so doing, they become a catalyst, arousing the nationalist feelings of other national groups.

One of the more powerful means by which the rulers of the U.S.S.R. maintain the populace in a state of constant fear is by encouraging an awareness that the existing regime is permanent and cannot be altered. This sense of total helplessness blocks the development of that decisiveness without which no attempt at change can take wing.

Israel permitted the Jews of the Soviet Union to attempt to breach that wall of political lethargy. Israel served as a point of leverage which could serve to disturb the view of the Soviet regime as omnipotent, as having complete authority over the lives of its subjects. That the people's sense of total dependence on the bureaucratic apparatus should be shaken, even to the smallest degree, is something the Soviet regime cannot tolerate. It is for that reason that when some Jews are granted permission to emigrate to Israel, others must be denied.

The authorities' arbitrariness in interpreting the rights of Jews to leave for Israel makes it clear for all to see that it is the police alone that is authorized to decide the fate of the citizen, for good or for ill; there is no other agency that can challenge that authority.

IF THE K.G.B. and the Soviet leadership were able and willing to put an end to anti-Jewish discriminatory policies, they might feel drawn to the alternative course of eliminating the root of the political stand of Soviet Jewry — i.e., the State of Israel. But they are neither able, because of their own anti-Semitic indoctrination, nor willing, because of the many other functions that anti-Semitic and anti-Zionist policies fulfil.

Since the end of World War II, Moscow has been the world centre for anti-Semitic activity. Under Stalin and his successors, the Soviet security services and the apparatus of the Soviet Communist Party were transformed into international agencies for anti-Semitic provocation and the spread of anti-Semitic propaganda.

From 1967 to 1973 alone, 75 anti-Israel and anti-Semitic books were published in the U.S.S.R. in Russian, English, French, Spanish, German and other languages. These frankly anti-Semitic books are only a small trickle among the torrents of anti-Jewish poison that daily assault the Soviet citizen via newspapers, radio, television, party instruction, and civic education in the schools and workshops. As a consequence of this massive indoctrination, the Jews, including Jewish Communists, have come to be considered the prime enemy of the Soviet empire and of "world Communism."

Under the Soviet *dictatorship*, myths, even if refuted, continue, by virtue of their own inertia, not only to exist but to spread. For many years, information on the anti-Soviet activities of the Zionists was circulated among the innumerable members of the party machine and the security services. These latter have not been immune to its effect. The view of the Jew as enemy has *thus percolated into all ranks of* the regime, including the Politburo itself.

In these circumstances, it is small wonder that the tens of thousands of agents and functionaries dispersed throughout the world by the KGB, party organs and other extensions of the Soviet regime, fail to appreciate that there are countries where anti-Semitism is outlawed. The case of the anti-Semitic bulletin issued by the Soviet Embassy in Paris, which led to a court case against the Embassy in 1973, is only one example. (The contents of the bulletin were shown to be taken directly from a vulgar anti-Semitic pamphlet published in Petersburg in 1906.)

A Soviet agent and functionary, so persuaded, could find little justification for the continued existence of a state which embodies perpetual enmity to the U.S.S.R. and to peace. To destroy the Jewish state, the centre and symbol of evil, easily becomes both imperative and irreproachable. And, that being the case, how could the Jews of the Soviet *Union* warrant any trust? Is it not only natural that all Jews in the U.S.S.R. are catalogued in the suspect lists of the police?

Furthermore, anti-Zionism is useful for the Soviet leadership. It helps to solve internal problems by providing cover for existing but illegal anti-Semitism by sleight of hand and a change of name to a "war against Zionism." But — and here we come full circle — the conflict between official doctrine and actual practice in regard to the Jews creates a situation of constant tension between the Jews and the party and state oligarchies. The army of functionaries charged with guarding the myriad Soviet institutions — army, Foreign Office, Ministry of Foreign Trade, scientific and research institutes, the party machine — against Jewish infiltration, become not only carriers and *disseminators* of anti-Semitism, but also professional detectives sleuthing after suspect Jews. A Jew is denied a particular office not because he is "a Jew," but because he is "a filthy Jew."

There are other uses for anti-Zionism. When inter-clique conflicts within the Soviet Union or within one of the satellite states become acute, the anti-Israel line can be dragged *out as proof* that certain cadres have not revealed sufficient "awareness" or "class maturity." The anti-Israel line is usually itensified in the wake of criticism of this sort by certain circles of the K.G.B. and *party apparatus.*

Anti-Zionism and the aim of destroying the State of Israel also converge with the goal of strengthening the world Communist front under Soviet hegemony.

Dayan to Hitler: "Move over!" Kazakhstanskaya Pravda.

One of the essential conditions for the existence of this front is a consensus of views and political positions. From the moment of its establishment, the State of Israel has confronted Soviet Jewish policy with thorny problems which have in the course of time become more complicated and troublesome. These difficulties stem from the internal contradiction between recognition on the part of many Communist parties of the Jews, right to sovereign independence, and the total rejection of the ideology of Zionism.

By imposing on the international Communist movement the view that Israel is an aggressive, colonialist state, the Soviets have managed to straighten out the twisted anti-Jewish front. For the first time in their histories, the Communist parties of the West, using various pretexts, began to engage in anti-Semitic propaganda and activity. The major pretext for the campaigns was the need to oppose support for Israel by Jewish Communists. Under this guise Western Communists could "understand" the anti-Semitic measures adopted by the Soviet Union and satellite states of Poland and Czechoslovakia without always adopting them themselves.

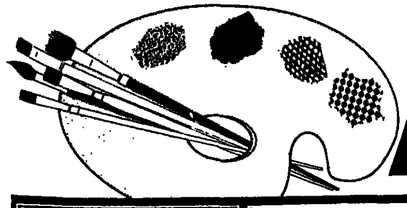
ONE OF THE forces in the U.S.S.R. most interested in seeing Israel destroyed is the K.G.B. *The experience of this security* apparatus in enlisting ideologically motivated agents and spies has shown that the most suitable material is to be found among marginal extremist groups fired by hopes of rebellion. In the Arab world, it is the Palestine terrorist organizations that provide the most suitable material for this role. Selected youthful members, given the appropriate training in the Soviet Union, can be relied on to serve as eyes and ears for their Moscow masters in the Arab states. In none of these states could the K.G.B. do as well as in a future Palestine state, whose establishment is a matter of the highest priority for Soviet intelligence.

What has been said here should be sufficient to indicate the orientation of Soviet policy in regard to Israel. When the Soviet leaders state that "... the people of Israel will pay a heavy price for the aggressive policies of their government ...." they mean the physical destruction of people and state, and nothing less.

It is usually argued that Israel is important to the Soviets, since its existence is a source of political and military tension in the Middle East. That tension permits the Soviets to penetrate the region and exercise influence over at least some Arab states. The contrary, however, can be argued just as persuasively. Israel serves to unite the otherwise feuding Arab states. The elimination of Israel, on the other hand, would permit inter-Arab conflicts to emerge in full strength. The Soviet Union, experienced and expert in instigating intrigues and feeding conflicts, would thus be able to exploit the new situation and reap greater benefits than it can by virtue of the Israel-Arab conflict. This possibility has been extensively considered by party heads in the Soviet bloc.

The fact that the Soviet Union has not yet realized its intention of eliminating the State of Israel from the Middle East is no reason for believing that it has abandoned it. There must be no confusion between the absence of suitable opportunity and the absence of intent.

This article will form part of a book on anti-Semitism as an instrument of the Communist security apparatus to be published by the Institute of Jewish Affairs, London.



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هكذا من الأصل

Job's question

IN HIS NEW variation on his old theme of the Holocaust, Elie Wiesel evokes rich remembrances. It is a free-verse cantata, beautifully printed by Random House, echoing the passion and parallelisms of Biblical Prophetic poetry, the powerful simplicity and cadences of Walt Whitman's verse, and the stateliness and sonority of Baconian prose. The carefully contrived balances of the lines and increments to vary them nearly commit the same sin of monotony that Bacon's prose nearly does. Possibly, however, this statement is unfair, because when Wiesel's libretto is sung to Milhaud's music, the printed repetitiveness may become the cantata's climaxes, as in Handel's "Halleluja" chorus. The major interest is in the theme anyway.

We find ourselves quite comfortable with Wiesel the poet. In the first place, sections of "A Beggar in Jerusalem" and "The Oath" are gobs of poetry printed as prose. In the second place, Wiesel's poetic technique does not depend upon clever images, nor upon footnotes and textual explications. His symbols are forthright, painfully immediate, searingly descriptive. Finally, like so much of his earlier work, "Ani Maamin" is a fable.

The form and theme of his fable evoke darts of thought to the Book of Job, though neither that book nor its hero is mentioned. So this review will be a kind of stream of consciousness relating "Ani Maamin" to that most enigmatic of books.

The story of "Ani Maamin" takes place in Heaven. A number of years have apparently passed since the Holocaust — Israel has been established, Jerusalem has been restored — yet the meaning of the Holocaust is as obscure as ever. So Abraham, Isaac, and Jacob approach God, keenly aware that their own lives and teachings which they passed on to their progeny of millenia, and their own prayers in Heaven, as they intone at one point, have all led to Auschwitz and Treblinka. In their bewilderment, they feel betrayed; in their anger, they arraign and try God for the failure of His stewardship of His people.

LIKE THE BOOK of Job, the plot now becomes theme and develops in four scenes, each punctuated by a choral and narrative transition. The complaint comprises the first cycle. The accusation, trial, and presentation of witnesses, the evidence being word pictures of the Horror, comprise the next two episodes, and the defence, the last.

Of the three Patriarchs, the most neglected one in history and tradition, Isaac, emerges as the most heroic. He cries out:

Do you (God) recall the Akeda
Over there, on the Moriah?
Among all the men on earth
It was me you claimed —
In holocaust.

From then on, behind Isaac's words lurks the fact that he feels what the others have only witnessed — the experience of going to one's own slaughter meekly and unknowingly. (I hope the reader does not think I am ignoring the heroes of the Jewish resistance. It is just that Wiesel does not mention them.)

Throughout these episodes, God is silent. Indeed, the Narrator and Chorus insist that His silence is the sign of his Godhood. Finally, "The three patriarchs, in powerful unison, ask God the most human of questions, the most terrifying, too: 'Why? Why, O Lord? O Father, why?'"

Job's questions, Abraham — "Why the innocent?" Isaac — "Why the just?" Jacob — "Why the humble?" Once more, after a long silence like the one in the land of Uz 2,000 years ago, God is goaded into answering. This time comes not a Voice out of the whirlwind, but a disembodied voice of an angel. The Voice does not thunder a rehearsal of His power, as it did to Job. Now it tries to convince the Patriarchs that He knows what is going on, that the Holocaust is not a matter of accident or neglect. Knowing, the Patriarchs reply, is not enough. Then the Voice levels a counter-accusation: what has Man done with God's beautiful creation? Is not the Holocaust Man's perversion of nature? To this the Fathers are unable to reply, so they leave Heaven to join their people on earth. Unseen by them, God accompanies them smiling and weeping, for, the Patriarchs conclude the fable — like that father in the story of the Spanish Inquisition period in "Shevet Yehuda" — blessed is Israel for its unshakable faith in God, despite God; in man, despite man; in Israel, despite Israel. *Ani maamin!*

About 25 years ago, shocked by the enormity of World War II as Wiesel still is by the Holocaust, Robert Frost wrote a playlet called "A Masque of Reason," which he, too, set in Heaven. With serious whimsy, he called it "the forty-third chapter of the book of Job." In Frost's fable, two millenia after the "demonstration," Job and his wife reckon that enough time and distance have passed to try to get an answer to the original question "WHY?" One answer that Frost puts into the mouth of God is close to Wiesel's perplexed, if not desperate, position in "Ani Maamin": "It had to seem unmeaning to have meaning." Even the style of the paradox anticipates Wiesel's style of expressing unanswerables.

But there is a world of difference between Frost and Wiesel. "The tempter comes to me," Frost's God says of Satan in the prologue of Job, "and I am tempted." Thus Frost in his disillusionment makes God into a pagan deity. Wiesel understands the difference between anthropomorphism and humanization. His God is a father who has omniscience and omnipotence, but emotions also, and emotions are not a weakness. The last image of "A Masque of Reason" is Job's wife taking a group picture in Heaven, a sardonic comic touch to underline his diminution of the Lord. "Ani Maamin" ends with the image of God and His people's Patriarchs descending to earth together, all of them bound by an implacable Necessity that does not deny life or faith or the grandeur of God.

The great virtue of both Frost and Wiesel is that they see Job's problem in dramatic terms. This, I suggest, is the most effective way, for drama is the stuff of earthiness, humanity, and the deepest human vision, tragic vision. Support for the validity of this statement can be derived from the theological-philosophical approaches exemplified by David Neiman's book and in Nahum Glatzer's anthology of essays.

PROFESSOR NEIMAN'S excursions into mythic analogues notwithstanding, his interpretation of Job is not scholarly; Admittedly it is a personal interpretation, and almost painful to read. One undergoes with Prof. Neiman the torture of searching for a comfortable traditional aymmetry to stand upon, where the whole purpose of the book is to destroy the symmetries of good and evil. Like the Voice in "Ani Maamin," Prof. Neiman asks what Man has done with God's creation. Obviously, man has betrayed his trust, and so Job, the representative man, is representatively punished. Wiesel shies away from such logic, for to call the Holocaust a punishment is an obscenity. Job was innocent and so were the babes and mothers and fathers of Poland. Prof. Neiman finds a counterpart in the Prophets' symmetry of good rewarded and evil punished, and on the national level it worked. But Wiesel persuades us that the Holocaust was 6,000,000 individual catastrophes, and Job's individual question remains unanswered.

Prof. Neiman tries out the fallacy of the "central position," in which man mistakenly thinks that the universe exists only for him. He reads God's speech out of the whirlwind as framing the query, "Can man not realize that his deeds are small, insignificant, and may even be unnoticed in the greater panorama of creation?" Unnoticed? Why, God came down to give the Tora in Exodus and to talk with Job to berate him. It is consummate irony to imply that the Omnipotent descended to tell man that he is not worthy to be noticed! The victims of the Holocaust were worthy at least of evil willed or permitted by God.

WHEN WE TURN to Prof. Glatzer's "The Dimensions of Job" we are impressed with the breadth and depth of the collection. All the essays are philosophical and theological, and Prof. Glatzer's introduction is an excellent review of approaches to Job over the centuries. He offers essays in the Judaic, Christian, and Humanist traditions. The theological approach leaves one somewhat in wonderment, however, because it tries to tell us what is in God's mind, a sore task indeed. Martin Buber wrestled with the question that plagued John Milton and the Calvinist divine Jonathan Edwards: Is evil by the will or the permission of God? One is inclined to wonder what the difference is in human terms. Northrup Frye, in a discussion of "Paradise Lost," pointed out that permission requires a prior willful decision to permit, and the pain is not lessened either way, and the death is equally final.

The humanist approach has the virtue of making man the object of inquiry, but it disappoints all the same. Prof. Glatzer's humanists, like Horace Kallen, simply advise us to have faith, and Archibald MacLeish, who wrote a play on the Job theme, insipidly repeats the notion that suffering is a didactic instrument that teaches Love, or, at the very least, when mind fails, love is all that we have left.

Rationalist explanations of the Book of Job are parallels to rationalist explanations of the Holocaust. And as Frederick Piotkin said in "Jews and the Tragic Sense" ("Commentary," November, 1973): "If some Jews mistrust rationalism they have reason for their mistrust. Rationalists are much too simple-minded to act as guides or interpreters in this uncanny and incalculable world." What is needed is not merely philosophy, theology, or rationalism, but a tragic sense. In this regard, Richard Hone's interest in the tragic approach distinguishes his anthology on Job that he compiled some years ago under the title, "The Voice out of the Whirlwind."

Tragic vision declares that life is on two levels: God's and ours. What tragic vision teaches is that God's level is His business, not ours. Jewish complainers from the author of Job to Rabbi Levi Yitzhak of Berditchev to Elie Wiesel begin by demanding knowledge, but accept the reply of omnipotence and omniscience as the only possible reply. Job asks why, and God hurls omnipotence at him. Abraham, Isaac, and Jacob try Job's query in "Ani Maamin" and God declares His infinite knowledge. He cannot answer, for such answers are not fit for human consumption. Their questions represent the "sore task" that exercises man that Ecclesiastes talks about. When "*sof hadavar*" ("the end of the matter") is reached, faith in God is unimpaired. So much for theology. The Jew's problem is how to exist on earth with all these disasters that fall on his head. So Job turns back to the task of rebuilding his life, and the Patriarchs leave Heaven to seek a *modus vivendi* on earth. Tragedy expresses that *modus vivendi*.

THE TRICK is to admit human ignorance and impermanence and not to yield away man's heroism. Atheism, blasphemy, apostasy are the jackal's sly ways out, as the author of Job taught when his hero refused his wife's suggestion to curse God and die, and as Elie Wiesel indicates when his Patriarchs remain silent and start on a new road of life. That one, too, may lead to Treblinka. There are no guarantees, but life calls.

It is not merely to endure, as Hemingway would have it: nor even to prevail, as Faulkner hoped. It goes beyond mere faith as so many of Prof. Glatzer's philosophers preach. Faith in God is a precondition of the tragic sense. Tragic vision, rather, is an addendum to this faith. It leads ultimately to faith in oneself. Notice the order of Job's cries: "Though He slay me I will not hesitate: I will still argue my cause to His face... so long as there is any life left in me and God's breath in my nostrils, no untrue word shall pass my lips..." God and self, in a tragic covenant. God and the Patriarchs walk down together at the end of "Ani Maamin."

This Covenant is the counterpart of the covenant of Sinai. "Knowledge and joy in one direction mean ignorance and pain in another direction," wrote Piotkin. To come to a realization of this paradox, this irony, and the pain and still declare one's humanity is the scintillating story of the tragic vision.

Thus, to say that a Jewish man of faith has tragic vision is not a contradiction. Such a man perceives greatness on two simultaneous planes. He humanizes God without demeaning Him; he raises Man to a heroism that fulfills the potentialities of his humanity. God and Man are so bound together in the tragic covenant that they can, as in Wiesel's fable, walk the earth together. In a Jewish tragic view, this is the paradoxical reward of suffering that makes the undoubted future reward in Heaven only a dessert.

The Holocaust is not a judgment. It is a supreme catastrophic moment in history, and we are not to denigrate either God, as Frost does, our ourselves, as Prof. Neiman does. Elie Wiesel has got it right: blessed are the Children of Israel for their faith in God; blessed are they for their faith in man; and — above all — blessed are they for their faith in Israel, that is, ourselves. That is the totality of *ani maamin*.

Professor Vogel, who teaches at the Jerusalem College for Women, is the author of "The Three Masks of American Tragedy" (Louisiana State University Press).

They sat down with him . . . seven days and seven nights (Doré).

ANI MAAMIN: A Song Lost and Found Again by Elie Wiesel. Translated from the French by Marion Wiesel. Music for the cantata by Darius Milhaud. N.Y., Random House. 107 pp. $7.95.

THE BOOK OF JOB by David Neiman. Jerusalem, Massada. 282 pp. $6.95.

THE DIMENSIONS OF JOB: A Study and Selected Readings. Edited by Nahum N. Glatzer. N.Y., Schocken paperback. 288 pp. with notes, bibliography and index. $3.95.

Dan Vogel

Keeping innocence alive

A PRAYER FOR KATERINA HOROVITZOVA, by Arnost Lustig. Translated from the Czech by Jeanne Nemcova. N.Y., Harper and Row. 164 pp. $5.95.

Sidra Ezrahi

THIS CZECH novel, which distills the horror of life and death in the German concentration camps into 164 pages, was originally published in 1964; since then it has been translated into Croatian, German, Bulgarian, Estonian, Japanese and Hebrew. It took 10 years for the book to appear in English, a lapse which may indicate the degree to which the vagaries of translation have rendered much of the "survivor" literature inaccessible to the English reader. The recent heightening of interest in this subject has resulted in a spate of translations of novels written over the past 20 years which gives very little sense of the evolution of this literature.

This is a compelling and very unified novel which traces the successive stages of calculated Nazi brutality. The technique of deception on which the success of the Nazi machine was predicated is demonstrated here in the systematic degredation of a few individuals who unwittingly contribute to their own destruction by clinging to the delusions fostered by their oppressors. It is the story of 20 wealthy American Jews (of European origin) who are taken prisoner by the Germans during the American landing in Sicily in 1943. (The dramatic involvement of a group of Americans in what has hitherto been regarded as a European tragedy may penetrate the insulation behind which American Jews have sought refuge from a fate that was meant for them as well.)

THESE 20 MEN are led to an unnamed camp in Poland while preparations are made to "exchange" them for the same number of top-ranking German prisoners. The preparations include the extortion of all the money that these men hold in their savings accounts (a transaction cloaked by Friedrich Brenske, the German commandant in charge of the operation, in the guise of covering the expenses incurred in their exchange) and then an appeal to their relatives abroad for ransom money. As long as the money is forthcoming, the illusion of their ultimate release is maintained; every detail is attended to with German precision; a suit is tailored for one of the men by an inmate of the camp and lavish dinners and stamped passports are provided during their interminable journey. However, once the sources of funds have been milked dry the men are speedily disposed of (though even in the gas chamber they cling to the illusions of survival — now diminished to the proportions of a small bar of soap...).

I shouldn't spoil the story like this by giving away the end... But we know what happened — what had to happen — don't we? And if we would refuse to bring the retrospect of history to bear as we read this fiction, and would insist on sharing the anxious hopes of these 20 Americans, the novelist deprives us of even that short reprieve by telling his tale through the medium of an omniscient narrator. The narrator reveals not only the thoughts of the victims but also the designs of their oppressor.

There have been few successful attempts in literature to explore the psychology of pure evil; there is something inherently opaque and one-dimensional about the character who from the beginning is aligned with diabolical forces and undergoes no moral conflicts. The only insight we get is an occasional statement of the villain's concealed identity: "I am not what I am." Friedrich Brenske has just concluded one of his speeches calculated to induce a false sense of security in his victims when the narrator interposes that Brenske "had once told his subordinate, Lieutenant Schillinger, that, from his experience whenever you want to tell someone a special lie, you must always look him unflinchingly in the eye. This gives an impression of innocence and candour."

The author himself, in a statement printed on the dust jacket, claims that this is "a story about the devil," and we are tempted to look for a webbed foot or horns under Brenske's uniform. But the effectiveness of this Nazi is in the fact that his hideous purpose is well hidden behind a civilized exterior, and we would probably discover that he has 10 toes and athlete's foot just like everybody else and then we would miss the signals of danger. For as he speaks to his prisoners he is disclosing to them the absolute truth about their ultimate destination; yet the implications of his words are so unimaginable that his listeners choose to find comfort in metaphor:

"Everything will turn out just as we said it would. The *final solution* is at hand. You'll *see for yourselves*. Your worries will all *go up in smoke* and burn away like brush fire. From my own personal experience, I can testify that people often don't believe things which concern them in the most fundamental way until they feel them on their *own skin*... We mustn't let ourselves get depressed. We want to *liquidate* this exchange operation in the best possible way..." (emphases mine).

It is only hindsight that instructs the reader to give literal interpretation to a language that has banished such horrors from the province of metaphor or fantasy and reified them in the camps. It is the same retrospective lesson that we apply when we read about the wedding of one of the Americans, Herman Cohen, and a young dancer he has plucked from the doors of the ovens to be "saved" with him. We almost laugh at the poor woman's innocence as she asks that her parents be allowed to attend the ceremony (they are at that moment already hovering over the camp as a cloud of smoke). "Yes, of course," Brenske assures her. "What kind of a wedding would it be without the parents of the bride?" The grotesque is the simple presentation of normal functions in an abnormal universe.

The concentration of unmitigated evil in one person helps to delineate an island of purity which restores the balance in a Manichean world. The counterpart of the devil in this morality is Katerina Horovitzova, the young dancer. She has just arrived at the camp aboard the transport from Warsaw when something she says on the loading ramp makes a deep impression on Herman Cohen. "But I don't want to die," the young woman protests, addressing her father, and Herman Cohen is moved to ask Brenske if she might be released along with them. Brenske agrees, and from that moment Katerina shares the odyssey of the 20 men. Up to a point, she also shares the illusions of the others and indulges in dreams of the future as she and they are shunted back and forth between the camp and the bogus ship that is to take them to safety. Then, suddenly, her eyes are opened, and out of the certainty of impending death she commits an act of defiance which suspends, for a moment, the smooth operation of the death machine. Wielding her "delicately embroidered" brassiere as her only weapon, she succeeds in momentarily blinding and then disarming Brenske's Lieutenant Schillinger, killing him and wounding several others. She does not succeed in killing Brenske (the devil never dies) but the sheer courage of her act overshadows the amount of damage inflicted.

ANYONE WHO has read much of what is cryptically and conveniently labelled the "literature of the Holocaust" will find, as he reads the last pages of this book, that his soaring spirits are weighed down by incredulousness and scepticism. So few of the protagonists of this literature of horror have emerged with any semblance of the courage or dignity reserved for the classical hero. We squirm at Ernie Levy's sacrifice in Andre Schwarz-Bart's "The Last of the Just," comforting the children in the moments before the gas snuffs out their fear: we believe more in the truth of Jerzy Kosinski's relentless story, "The Painted Bird," which traces the gradual and absolute corruption of the child who lives in a world of absolute evil. We believe and pity Wiesel's narrator in "Night" when he admits to the child's furtive death-wish as he watches over his ailing father, or Tadeusz Borowski's *kapo* (concentration-camp inmate) in the story "Auschwitz, Our Home," who says to his father, "wash yourself in the bath-house and then we'll talk." And watches him march hopefully to the gas chamber.

The "survivor" — the person who manages to survive at best without compromising others but also without committing any significant acts of courage — becomes the touchstone of this new literature. We might smile indulgently and forgive Lustig for perhaps inventing a heroine to conform to the dimensions of a literary tradition in which the hero was a "lightening rod" for men of average moral stature. Of course, there was the Warsaw Ghetto uprising and the revolt at Treblinka — but Bruno Bettelheim and Hannah Arendt have instructed us in psychology and Kosinski and Borowski and Jakov Lind have taught us in fiction that the process of victimization inevitably taints the victim and that the landscape of the holocaust transcends the barbed wire of the camps.

Lustig's novel, like his short stories (collected in English in two volumes, "Night and Hope" and "Diamonds in the Night") would rescue the possibilities of innocence and courage. These are stories in which we are assured that "people did not always behave like beasts," stories of children who play the innocent games of childhood and young people who fall in love so passionately and hopelessly that the only effect is to reduce the dominion of what Dr. Arendt has designated "the banality of evil."

On an impulse I decided to trespass the boundaries of literary prerogative and to call Arnost Lustig, who emigrated from Czechoslovakia after the Soviet occupation of that country in 1968, and, after a brief stay in Israel, now teaches at American University in Washington, D.C. I asked him the presumptuous question about the sources of his fiction. "Oh, the story about the Polish dancer is true," he said, and then added, stumbling over his emotions at least as much as over his heavily-accented English, "You know, I met so many brave and beautiful people over there" — and his voice pointed to the hazy terrain leading from Theresienstadt to Auschwitz and Buchenwald that he had covered as a boy.

I laid the receiver in its cradle and sat for awhile musing about literature and life — about the ambivalent relationship between fact and fiction, about the compulsion of survivors and non-survivors alike to remain faithful to biography and to the murky depths of the persecuted soul. And also about loyalty to the muse. And the desire to reclaim the hero in order to restore the comfortable old polarities between good and evil.

If this slim novel blows ashes in our eyes they are gentle, redemptive; they are the "fond, nagging ashes of the dead who died in innocence" — without allowing innocence to die.

Sidra Ezrahi, who teaches at the Hebrew University, wrote the "Holocaust Literature in European Languages" article for the Encyclopaedia Judaica Year Book.

New Israeli poetry

GILYONOT SHIRA 2 גיליונות שירה (Poetry Follios 2). Edited by Meir Wieseltier. 40 pp. IL 6.

KAOH קאה (Take: Poems 1969-1972), by Meir Wieseltier. Tel Aviv, Siman Kria Books. 98 pp.

Curtis Arnson

THERE ARE two prevailing reactions to new "small" literary magazines. The first is to forgive all excesses, discursions into poor taste, and flamboyant praise of the mediocre on the grounds that what is new is good. A variation on this is to feel that without the possibility of publication, a new author will not be able to receive enough encouragement and criticism to be able to rise above the mediocre, making it necessary to provide a forum for unestablished writers. The second view is that one is not able to condone the propagation of bad writing in any form, as inundating the public with mediocrity will not improve critical standards in any way but leads to the acceptance of second-rate writing as a critical norm.

These thoughts arise each time a new literary periodical appears which is more than a shoddily produced compendium of the best otherwise unpublishable work of the editor and his friends.

The second issue of Meir Wieseltier's "Gilyonot Shira," like many little magazines, interlaces some very nice things between rather boring nonsense. Dan Tsalka has a cute little "kabbalistic" fable, "The Apprentice," set in the Old City of Jerusalem at the end of the 19th century. However, by keeping the tale short, Tsalka is reduced to plot and does not convey any feeling of the time or place. This cannot be excused on the grounds that the kabbalistic tale is "timeless."

An essay by Aharon Shabtai on George Seferis anticlimatically ends with the unremarkable statement that Seferis is not a particularly radical poet. The digression to get to this point is interesting and well written, but it would have been amazing had Shabtai found a "radicalism" to Seferis' poetry, unlike any other critic who has ever written on the late Greek poet.

A second review essay by Nissim Calderon meanders for 10 columns analyzing and then attacking Shabtai's recent volume of poetry, "Kibbutz." The editor notes his disagreement with the reviewer's views, but allows him to wander on and take up space which could have been used for better, or at least more coherent, items.

There is an interesting column, "Tel Aviv Record," which should be continued. The anonymous (and why are they not signed?) notes include critical reactions to events as well as people, and nicely attacks one of the many insufferable panel discussions on the Yom Kippur War, this one sponsored by the "Writers of Israel." The poetry is by Zelda, Harold Schimmel, Yair Horovitz, and Wieseltier, and by three new writers: Dan Arnon, Mordecai Galili, and Yosef Sharon, all of them in their early twenties.

"Gilyonot Shira" shows a lot of promise, especially if editorial standards are raised a bit. Subscription rates are IL33 for six issues, available through "Gilyonot Shira," 23 Levi-Yitzhak Street, Tel Aviv 62483 At that price, it certainly is worth a trial.

UNFORTUNATELY for Meir Wieseltier, the publishers of his collected poems have advertised them as "the central book of poetry in the last decade" and "among the books which set the image of Hebrew poetry today," etc. The author has encouraged this sort of hyperbole by a defensive opening poem calling upon the reader to "Throw the book in to the sea/to see if it knows how to swim/Place it on the gas fire/to see if it is fire proof," and so on. (Actually, my copy didn't sink but became soggy when I threw it into water, but was so damp it did become fireproof).

The contents of the book are not as bad as promised. The poet explores his own reactions and resources and quite often comes up with haunting images, such as in "Family Portraits," which begins "Like children remaining/after father and mother left/so we sit/married children." There is an ironic tale about an homosexual encounter which carries the reader along, beginning "A violent tale about a child called Yitzhak one day/because it was summer between school-years/and they expected Yitzhak to find himself work for the summer and work was found for him in textiles...." and on until the rather cynical ending. This may be the best poem in the volume. It is certainly the least self-consciously "artistic" effort in the book, and seems as if the poet really enjoyed writing it.

It is a shame to criticize a poet who obviously puts himself into his work to the extent shown by Wieseltier. He is one of the better and more important of the younger contemporary Israeli poets. He must, however, show more care in his writing and not surrender to the urge to merely shock his reader.

هكذا من الأصل

The acts of Max Brod

Eric Gottgetreu

ALTHOUGH MAX BROD wrote more than 100 books, he is best known as the man who saved Franz Kafka from oblivion. It all started in a flat in Prague, shortly before World War I, when Brod tried to introduce Kafka's early works to two pioneering young writers, Willy Haas and Franz Werfel.

The scene has been described in his memoirs by Willy Haas — who was later a leading literary critic and Editor of "Die Literarische Welt: "he died last year in Hamburg. Brod — he recalls — read them one story, and another and then another while Werfel and Haas looked at each other in bewilderment and disapproval — until Werfel angrily ejaculated: "This will never get beyond Bodenbach!"

Here it should be understood that, seen from Prague, Bodenbach right on the Bohemian-Saxonian frontier, was regarded as the ultimate backwater. Disappointed and deeply hurt, Max Brod picked up the manuscripts and left in disgust. He never again spoke to the two about Kafka, whose work was one of the greatest literary discoveries of the century.

Brod (born May 27, 1884, and died in Tel Aviv on December 20 — Kislev 29, 1968) stood by Kafka all through his life. He helped him with advice, encouraged him, brought him into contact with publishers. After Kafka's death on June 3 — Sivan 1, 1924, Brod saved his writings from destruction by disregarding his order to burn them and then rescued them for a second time when the Nazis swept over Europe. Brod also issued Kafka's literary remains, edited part of his letters, wrote his biography and produced the most authoritative interpretation of his work. Felix Weitsch, another prominent member of the "Prague Circle" and later chief librarian of the Jewish National Library in Jerusalem, once said: "The world would have had no Kafka if Brod had not done all this for his friend."

DURING HIS 84 YEARS, Max Brod wrote his own novels, short stories, plays, essays, poetry and political works, and there is no doubt about his important place in literary and cultural history, particularly in German-speaking countries and in Israel. But no less is his importance as a literary mediator.

Besides Kafka, Brod also discovered and helped toward recognition a number of other Czech writers. One of his notable discoveries was the humorist Jaroslav Hasek ("The Good Soldier Schwelk"), whose talent he hailed already when the first chapters of "Schwelk" appeared in badly-printed threepenny editions. Later Brod, in collaboration with Hans Reimann, dramatized part of this novel. This stage version was presented in Israel, with Meir Margalit in the title role, more than 800 times.

Other noted authors writing in German whom Brod was instrumental in introducing to the wide public were Werfel, Oskar Baum, Otto Pick, Rudolf Fuchs and Ludwig Winder, all typical representatives of the "Prague Circle." His genius for discovery was manifested in the field of music, too: but for him, it is doubtful whether such great Czech composers as Leo Janaczek and Jaromir Weinberger would have been performed outside their home country. He also translated several of their libretti from Czech into German.

In Eretz Yisrael, where he came to settle after the Nazi occupation of Czechoslovakia, Brod also showed an active interest in the theatre: the opportunity was given him by Habima, which engaged him as play-reader.

When Max Brod settled here, it was not merely as a refugee. Although he originally inclined towards a cosmopolitan outlook in politics and art, he became Jewish-conscious, even Zionist-minded, under the influence of Felix Weitsch, Hugo Bergmann and Martin Buber, and even more strongly through his contacts with Eastern European Jewish refugees during World War I. Like Kafka, who for many years dreamt of a pilgrimage to Eretz Yisrael, he started learning Hebrew at this time.

LATER HIS DEEPER penetration into the language of the Bible, the Talmud and the Kabbala helped Brod considerably when he started working on his biography of the great German humanist and Hebraist Johannes Reuchlin (1455-1522). Brod wrote this book in Tel Aviv from 1952 till 1965, during which he did research at Pforzheim, in Baden, Reuchlin's birthplace: at Tuebingen, where Reuchlin taught Hebrew: and at Stuttgart, where he is buried. The significance of this work lies not only in its many corrections of earlier Reuchlin biographies by Geiger, Graetz and others, but also in its new interpretation of this great scholar and fighter.

Brod gives a fascinating portrait of this courageous Christian who defended the greatness of the Talmud and the wisdom of the Jewish sages against the malicious attacks of the forerunners of the Nazis in his time, led, among others, by the apostate Johannes Pfefferkorn, an early Jewish self-hater.

There is a direct link between Brod's book on Reuchlin and his literary testament presented in his two volume work "*Das Unzerstoerbare*" ("The Indestructible"). Here he expanded the religious and philosophical ideas already developed in "Paganism, Christianity, Judaism" (German edition in 1921, English edition in 1970) and in his "*Diesseits und Jenseits*" (1947-48). He defines Judaism as an alternative to both the unbridled optimism of paganism and the passivity of Christian philosophy. He says Judaism teaches man to fight actively against injustice, misery and man-made misfortune. It is in this sense that he also saw great Christians like Reuchlin and Lessing as exponents of the great teachings of the Jewish Prophets.

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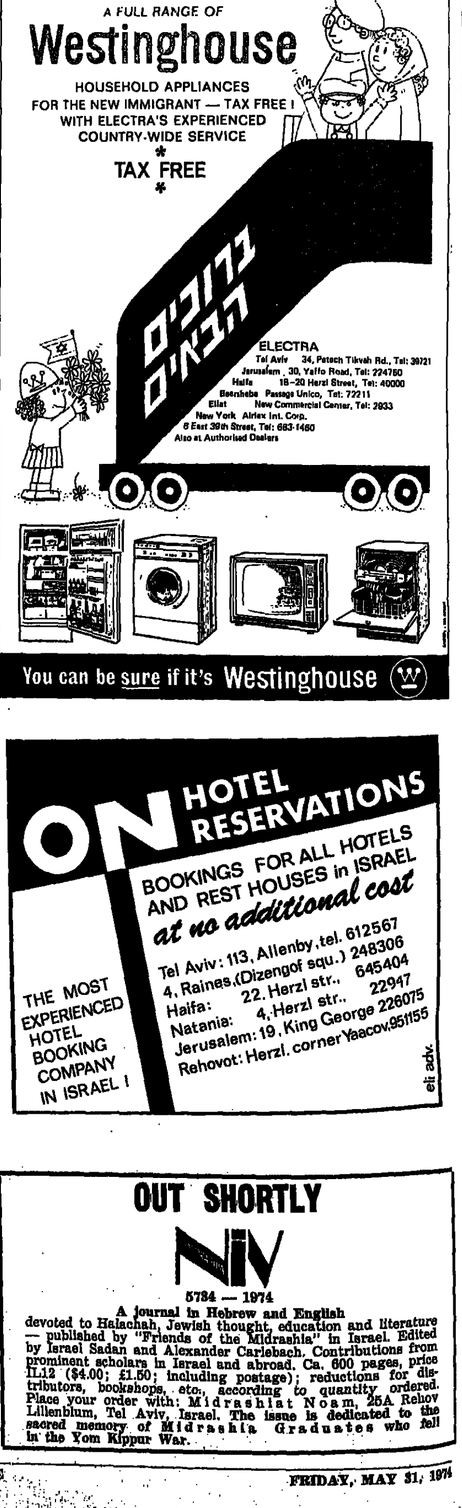

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COME ON IN THE WATER'S FINE

(Left and right) Gottex swimwear shown to the press last week. "Engineered" is how designer Lea Gottlieb explains her specially created fabrics. (Below) "Rikma," designed by Roly Ben Joseph, in Moller's "dishtowel" cotton stripes with Lurex.

FOR AN ESCAPE into never-never land, recommend me to a fashion house. When there is nothing you can do about real life, it becomes suddenly reasonable to examine fabrics and exotic styles. The pleasure I experienced in visiting two of Israel's most successful fashion firms recently was enhanced because they are proof that, in this cockeyed world, virtue is still, from time to time, rewarded.

Leah Gottlieb of Gottex and Roly Ben Joseph of Rikma are two women who have made international reputations out of nothing but their own talent. It is my good luck to have known them both when they were still closer to the original shoestrings, and long before they moved to their present elegant establishments, whose showrooms are perfectly equipped to receive streams of foreign buyers.

While the two share great pools of creativity — that rare quality which puts your product into the world's top fashion journals as editorial material, not as paid advertisements — they are very different personalities. Leah Gottlieb is Mrs. Gottlieb; Roly Ben Joseph is Roly. Mrs. Gottlieb is frail-looking and grey-haired, but over the years I have noticed that, like a kind of fashion-Prometheus, she seems to regain strength when her fingers are in contact with swatches of fabric. Also, on her 14-or-thereabouts annual trips abroad, she tends to wear out her co-workers. Roly, on the other hand, is statuesque, red-haired, radiating vitality; but, red hair notwithstanding, she keeps cheery and cool when catastrophes happen in the line of duty; and they do, they do, both here and abroad. Both women are mothers of two: Mrs. Gottlieb specializes in daughters, Roly in sons.

NOT THAT the real world did not intrude, now and then, on the day I paid my two visits. At Roly's Mrs. Arik Sharon was trying on dress after dress — especially those made of Arab keffiya material. At Mr. Gottlieb's, we discussed the reluctance of one country — which shall remain nameless — to accept an ordered shipment of bathing suits because of fear of the Arab oil boycott.

Back, then, to the fashion world.

PART OF THE NEWS is, I suppose, that Mrs. Gottlieb has come out of the swimming pool and Roly out of the patio. Both are now producing fashions which can be worn, as they say, "anywhere." This, of course, is part of how the world is going: the compartments break down, the bathing-suit "cover-up" can go quite nicely to a big dinner party, the exotic "hostess" thing can go shopping mornings. So Gottex makes day dresses, shirts, slinky culottes; Rikma now uses velvet and lurex for evening dresses, as well as producing casual tops over trousers for both men and women.

The "lingerie look" is said to be the new season's big fashion message, and as such is again part of the liquidity of the game: nightgown on the town, as it were. We have it in Gottex' lingerie-laced bikini, swim-suit, and nightgown-or-ballgown cover, very beautiful in brown. (The fabric, a new Lycra thinned down to 20 denier, so it's more or less like a sheer stocking.) We have another version in Rikma's white-keffiya wedding gown, with a bridal-boudoir look.

Roly has come out of the patio and into the house with a bang, for she is now into home furnishings — curtains, cushions, bedspreads. The idea is to take the same Moller towelling material, which Roly's colour-co-ordination has put into the top boutiques and stores of America and Europe, and use it to dress the home as well as the woman.

The little cushions, in those marvellous mousse-and-desert-rock-textured stripes, are one of the first things that catch the eye in the showroom. These, and bedspreads and curtains, will be on display next month at the Tel Aviv International Trade Fair's "Habitat and Child" exhibition.

"This is something I just wanted to do, and have been wanting to for two years now," says Roly. That, of course, is part of the secret: one woman's headache is another woman's challenge.

Roly's association with Jonathan Moller, of the Moller Textile Enterprises in Nahariya, is an interesting and very human part of the story.

"The amount of fabric I use is really of no importance to him. Yet there are few people in this world who are so co-operative, and for whom a word is absolutely a word." Take what happened to Roly's collection just before the last Fashion Week: it was burned in a fire at the Moller Works.

"Mr. Moller was heroic in personally trying to rescue things. Afterwards, he worked day and night so that we could come up with a new collection in time."

Roly has been true to Moller's simple fabrics, while giving them her own colour and design specifications; but this fidelity creates its own problems.

"Sometimes I think perhaps I'm wrong — this method of starting in from scratch, with the dyeing of the thread, and then on to the weaving. There are so many headaches, and it takes so much time." But this vertical approach to the fashion field, starting with the fibre and aiming for the boutique, is the most productive path of all.

MRS. GOTTLIEB, by contrast, uses imported fabrics almost exclusively — and the key word here is "exclusive," because she works with top European fabric manufacturers who are happy to produce according to her design and colour specifications.

"One of the reasons I find it difficult to work with local textile firms is because they are reluctant to make small quantities of a certain design. In Italy and France I have no such troubles." Interesting, and one would have expected just the opposite to be the case.

But the Gottex colours and patterns, while coming from abroad, are pure and exclusively Gottex, and of course the way they are turned into bikinis, swimsuits, tunics, evening-dress "cover-ups," shirts, and the like, all happens in Mrs. Gottlieb's head. Much of it, she says, is a matter on "engineering." She takes a panel of supple lycra fabric, about 1m x 1.40m. It happens to be brilliant blue, with brilliant splashes of a flower pattern over here at one end, one at the centre, and two little ones at the other end.

"There is the bikini, you see," says Mrs. Gottlieb. "Here is the bathing suit. Here is the dress..."

Cost-accounting concepts as well as bikini-engineering are tucked away in Mrs. Gottlieb's head, and this year the problems of added value and foreign exchange are such that the Ministry of Finance men have trouble explaining what is what to the manufacturers. But in spite of this Gottex goes from strength to strength.

"NEVER BEFORE have we had so many re-orders. And I'm happy to say that this February, for the first time, we sent a shipment to Japan. For $200,000. Yes, sizes for Japan are not what we are used to. Our 38 is a "large" for them, and 36 is "medium." As to what they like — purely European in pattern, with a fondness for geometric designs. Absolutely no "Far-Eastern influence." Gottex is also selling beautifully to such cruise-market areas as the Bahamas and the Antilles in the Caribbean, and appealing to the very top of a very fussy market.

Many Israelis have their own stories of going abroad and finding that, among the beautiful suntanned people, what they know about Israel is more or less summed up by the word "Gottex."

Much of this sophisticated swimwear is made in Kiryat Malachi, where Gottex opened a workshop two months ago, and where girls from the local vocational school provide additional hands.

MRS. GOTTLIEB likes to mix stripes and patterns, lingerie look and bikini look and maxi look, in hitherto unaccepted ways and come up with new good looks, just as Roly likes to mix Moller towelling with velvet or lurex, and stripes with Arab embroidery and patterned prints. Gottex and Rikma are now known to top fashion stores throughout the world. Not bad for two family firms that started, respectively, in raincoats and pyjamas. My only personal regret is that these two women are merely world fashion leaders. If only they were in charge of arrangements more basic than up-from-the-pool-and-patio wear, the world might be a more successful place.

Helga Dudman

man charge d'affaires and a bunch of Israeli professionals all doing the cha-cha-cha with long-skirted, black-suited concentration.

It's a good life. It's also easy to become a snob, like our doctor. Otherwise he wouldn't have driven a pocket-sized Fiat 500 in a country where long-snouted Citroens and the latest model Peugeots are about as commonplace as Sussita pickups are in Israel. That spluttering little car of his, the only one of its kind I ever saw in Africa, was more of an attention-getter than a 12-cylinder Rolls Royce.

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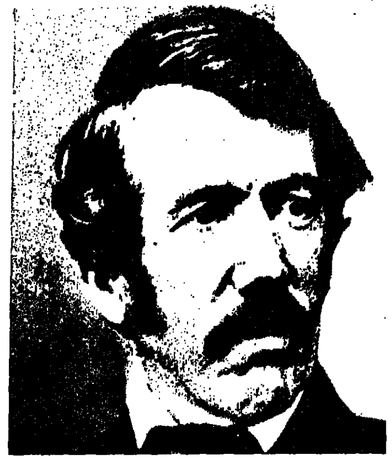
BE THAT as it may, El Al still lands at Nairobi, the capital of Kenya. We didn't ask questions, but there were quite a sizeable number of Israelis and others who left the plane there for various other African destinations. More came on board and it was the same thing, in reverse, when our Jumbo touched down for a night-time landing and refuelling stop, homebound out of Johannesburg. True, there were soldiers all round the plane, facing the terminal building area. But that is now standard procedure for El Al arrivals and departures in Europe as well.

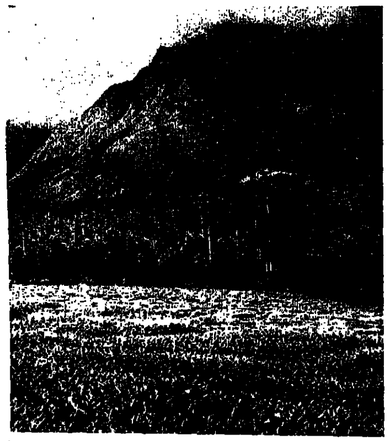
One ex-Israeli family runs a well-known chain of hotels in Kenya — and other African countries. Not with Israeli passports, "naturally." In many points of Africa one may still find solitary Israeli businessmen. With Israeli passports. Living the good life

هكذا من الأصل

The acts of Max B



David Livingstone "discovered" Lake Nyasa in 1859.



Clouds cover the 3,000m. high Mlanje plateau.

(Above) Workers in a tea plantation.

(Below) An "invisible Israeli," Moshe Lavi, with President Banda at a Pioneering Youth ceremony.

AFRICAN JOTTING

Malawi, the one African country which maintains openly friendly relations with us to this day, has enormous attractions to offer to the visiting Israeli. Our reporter ZE'EV SCHUL succumbed readily to Malawi's lure, and now heartily recommends the experience to his compatriots, using his own photos as evidence.

Arab slavers with their human cargo. (Right) Architect of Malawi's independence, President Banda.

costing me IL3 per minute of in-flight seat occupancy. At that rate, it seemed almost a pity to turn my face to the Jean David decorated wall and fall asleep.

NKHOTAKOTA; Zomba, Limba, Mulanje, Mangochi —— exotic, ringing names, and meaningful ones to all students of African history. The existence of Lake Malawi (formerly Lake Nyasa) was known to the ancient cartographers. But it wasn't until 1616 that the first white man was to reach the shores of this highland gem (approximately the length and width of Israel — minus Sinai). He was Gasper Bocarro of Madeira, who was looking for an alternative route to ferry a load of silver to Lisbon in order to prevent his thieving compatriots in Mozambique from taking their tithe of his hard-earned loot.

Sonhor Bocarro's achievement was all but forgotten — except by the Portuguese —— and when David Livingstone finally reached the lake, at noon on September 16, 1859, near what is now known as Cape Maclear, he honestly believed that it was he, and none other, who had discovered the lake. "Discovery" still implied the white man, pith helmet and all, planting the Union Jack and muttering appropriate things to the Almighty and Queen Victoria. The fact that the bushmen and the Bantu and the Yao had been there for a few millenia didn't count.

It was to be about 20 years before the shore of the great lake was completely explored. Early explorers encountered the Wankonde, the predominant lakeside tribe, who seemed to have been inadvertent left-overs from the Garden of Eden period, living in idyllic surroundings in so-called Nkonde (banana) villages. The bananas were to be had for the picking (and anyone who hasn't tasted a ripe Malawi banana still has a treat in store). Apart from serving as a food staple they also provided thatch for huts and even material for the clothing that covered little more than the very essentials of the exceptionally good-looking men and women of the tribe.

plateaux and the thin, shimmering threads of water plummeting a sheer thousand metres in a rainbow vapour that leaves one humbled and goggle-eyed at the same time.

A VISIT to a tea plantation is, of course, an absolute must. I'm afraid that one Englishman, a tea taster, will never be the same again after I revealed to him how I make my tea. ("Throw a fistful of the stuff into the nearest available receptacle. Boil it until it's dark and dead.")

Did you know that only three leaves of each shoot of tea may be plucked and that this must be done before the leaves spread at more than a 45-degree angle? That's the bud. Anything else is rejected. The workers, at 26 tambala a day (which is about six times that much in agorot), move down the line. Women, suckling an infant, plucking with one hand while the two-or perhaps three-year-old little nipper is getting his fill. Then back to work with both hands, catching the buds neatly in the crotch of the fingers, and then tossing them over the back into the basket.

The little ripping sounds of the plucked buds; the laughter of the women talking to each other in Chewa. Probably some joke at my expense, because the overseer looks my way too and grins. White, white teeth. He carries an umbrella. The sign of authority. Rip, zip, rip. All in the shadow of the towering Mlanje, now capped by an omnibus cloud. The seat of the gods. I look up at it. Perhaps the angel of wrath is still standing there, wielding his flaming sword of flame and preventing us all from getting back into Paradise.

IN BLANTYRE, the Malawi capital, is a number of what used to be known in Foreign Ministry circles in Jerusalem as "development teams," including physicians. So where but in the salon of a compatriot surgeon would I have found a genuine Konyan princess of the bluest blood; an assortment of Bantu and Chewa nobles and dignitaries; a Portuguese ambassador; a German charge d'affaires and a bunch of Israeli professionals all doing the cha-cha-cha with long-skirted, black-suited concentration.

It's a good life. It's also easy to become a snob, like our doctor. Otherwise he wouldn't have driven a pocket-sized Fiat 500 in a country where long-snouted Citroens and the latest model Peugeots are about as commonplace as Sussita pickups are in Israel. That spluttering little car of his, the only one of its kind I ever saw in Africa, was more of an attention-getter than a 12-cylinder Rolls Royce.

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Long years of colonial rule also fed a deep-rooted antipathy to outsiders in general, and this includes the Arabs and even Malawi's immediate (black) neighbours — regardless of how many money bills their requests happen to be wrapped up in.

Last, and certainly not least, the country's east, south and western flanks are firmly embedded in Mozambique — still (for the time being) Portuguese-ruled. The country also has an excellent relationship with South Africa — unlike that with its neighbours, Zambia and Tanzania, which in both cases have been bedevilled by border troubles.

There are no Arab ambassadors resident in Malawi. No Communists either. An Egyptian ambassador who found it necessary to hold an "Arab nationalist evening" a few days after his arrival found himself a persona non grata and was quickly escorted to Chileka airport without being given time to pack his belongings.

COMPARED with the "loud presence" of Israeli development helpers in other African countries (before the October War) the behaviour of the Israelis in Malawi is indeed a welcome change. They have succeeded in blending into the surroundings, and there is an element of understatement in the credit they take for any achievements which is a belated antidote to our previous self-portrait as being The Answer to the problems of developing countries, requiring neither alliance with the West nor a commitment to the East.

The Malawi product is the "Invisible Israeli." Physicians going quietly and unobtrusively about their task and youth workers, especially the team headed by Moshe Lavi, who bears the title of National Adviser to the Minister of Youth and Education. He has been seconded to Malawi to assist the minister especially on Pioneering Youth activities and is helped by local experts as well as a devoted team of Israeli ones. The nationality of the latter is given only the rarest of mentions, if any at all.

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"Mr. Earthmover" of Rishon-LeZion is one of them. That's what he's been called ever since he received a letter addressed to him by that name. He owns an earthmoving equipment company, consisting of a couple of heavy tractors and local drivers, and makes an excellent living clearing bush for new tea plantations and levelling the areas according to the topographical contours in a manner that is a pleasure to behold.

He was one of the most likeable people we met on the continent — and we met many. Overjoyed to see an Israeli, he took us out for the day in his Mercedes to tour "his" tea plantations and gorge ourselves on ripe fresh pineapple which we bought from improvised stands for a couple of tambalas. There was no disguising Mr. Earthmover's homesickness.

Then we met the married man, father of a couple of children, who listened to the Yom Kippur War record we had brought along with us and reacted in a manner that had us moist-eyed together with him. It was the song with the refrain, "This will be the last war, my little daughter, I promise you...",

Our tough, six-foot Israeli, a former army officer, handsome and bronzed by the equatorial sun — who has had his boat chewed to firewood on the Shire river by an enraged hippopotamus who thought he was competing for the favours of a seductive hippo cow — cried his heart out.

He cried for all of us, including the not inconsiderable number of young men on the African continent who have left Israel for good.

Who can find it in his heart to blame them? An Israeli mechanic's salary in Malawi starts at around 1,000 kwatchaas which is roughly IL6,000 per month.

That kind of money is a veritable fortune, not only to the Malawis. In combination with the beauty and serenity of the continent it's more of a temptation than many can withstand.

This is the first of two articles on Southern Africa.

هكذا من الأصل

MARKETING WITH MARTHA

The consumer after the war

TELEVISION'S new satirical programme did a skit on the theme "how much such-and-such is no longer the same because of The War." *It's a phrase we hear* often these days, and sometimes, one suspects, we tend to exaggerate the idea that "the war has changed everything."

I must admit that, for many *months, I too was caught up* in writing about consumer problems connected with "the emergency," and have only recently been able to get interested again in the quality of a tin of beans or the courtesy of a shopkeeper. After a lapse of more than six months, I went around to the various consumer organizations to see what's new.

"WE ARE no longer in an emergency period," declares Israel Consumers' Commissioner, Dr. Yehoshua Jaffe, who is attached to the Ministry of Commerce and Industry. "Even in the area of repair services, the business world can no longer justify the excuse 'because of the war.' We did go through some hard times, when it really was impossible to provide a normal supply of goods and services, but this period is ended."

Today Dr. Jaffe insists, "The consumer must stand on his rights in full force, both as to quality and service — in fact, more than ever. This is because things are *more expensive today, and* the consumer's money must be made to stretch farther to acquire the things he needs."

The Ministry of Commerce and Industry, one of the addresses to which consumers can direct complaints, receives large numbers of them. About half of them concern the quality of goods and service, *the other half on prices.*

"In the last six months," Dr Jaffe says, "the public has lost its sense of direction about prices." Because prices change so rapidly, the consumer doesn't easily *know if he is being over*-charged.

One thing which may help, the consumer organizations feel, is strict enforcement of the law which requires virtually all types of business to display prices prominently. In groceries, the prices may be marked either on the product or on the shelf. To help the public act as watchdogs, the government-sponsored Israel Consumer Council has printed thousands of postcards which will be distributed in public places. On these cards, consumers can report shops which do not display prices. The cards go to the Ministry of Commerce and Industry, which promises to check into each complaint. Complainants will have to provide a 20-agorot stamp on the postcard. After much debate, it was decided that having the public pay the postage would help limit the campaign to serious complaints, and discourage pranksters.

Credit for the postcard campaign idea goes to Mrs. Irma Polak, veteran champion of consumer *rights in Israel*, and emeritus chairman of the independent Israel Consumers Association. The brunt of the day-to-day work at the Consumers Association — at 35 Rehov King George in Tel Aviv — is carried by Mrs. Hava Eylon, a professional in the field of home economics. She tells me that some of the complaints received today still concern companies, especially in the service fields.

IN PARTICULAR she cites consumer complaints against household-gas companies, which are allegedly pressuring their customers to relocate gas balloons at *ground level if they are on roof*-tops or upstairs balconies, so that the deliverymen will have easy access even when no one is at home. Mrs. Eylon stresses that the gas companies cannot legally *force anyone to move the gas* balloon installation (a procedure which costs about IL150 even with the special discounts currently being offered by the companies).

I have on my desk a letter of complaint from one such consumer, who lives right in the heart of Tel Aviv and complains that she has been waiting since November 14 for delivery of a gas balloon to her third-floor flat. She says that on several occasions she has waited all day at home, as instructed, but the Supergas deliverymen failed to arrive. When she did manage to reach the office by phone, no easy task, she says she was shouted at: *"Toridi habalonim"* ("Get the balloons down") i.e. to ground level. She says she cannot do this, as she lives in a rented flat, and she is contemplating changing her gas supplier — although this is a complicated procedure.

ANOTHER organization which has taken up the case of the gas deliveries is the Better Business Bureau in Tel Aviv, at 3 Rehov Ahuzat Bayit. In a letter to *The Jerusalem Post* of April 11, BBB Secretary General A. Horowitz informs consumers that *"Companies are obliged to deli*ver the cylinders and connect them wherever the gas installation is located." He asks consumers who run into this problem to inform the Bureau, submitting a photo*copy of the latest gas receipt so* that, together with the company, it can identify the deliverymen responsible for threatening the consumer that he must move his balloons or face non-delivery. At the same time, he advises consumers that for *their own convenience* it might be wise to take advantage of the gas companies' present discount offer on relocating balloons.

I know that in some consumer circles there is a tendency to dismiss the Better Business Bureau as "not a pure consumer protection organization," because it is a membership organization of business firms dedicated to protect the good name of business. I do not happen to share this view. In my experience with the B.B.B. and in particular with Mr. Horowitz, I do not find that the intention is in any way to cover up for the shortcomings of business establishments, but on the contrary to *improve* their standards so they will truly deserve a good name. The end result for the consumer is what counts.

The Better Business Bureau, by the way, is not officially a member of the roof-organization, Israel Consumer Council, but it has "observer status" in it. And the B.B.B. gets a modest government subsidy, *via the Consumer Coun*cil. In addition to the Tel Aviv B.B.B. there is a parallel office in Haifa better known by the name "Meda," an acronym of its Hebrew title. Jerusalem as yet has no Better Business Bureau, due to lack of funds, but the Tel Aviv office will deal with complaints from the Jerusalem area, when possible.

Pressure from the B.B.B. helped lead to government regulations whereby TV repair shops require an official licence — given only if there is a proper laboratory and a qualified technician. Consumers may demand to see such a licence.

"We do not view with favour the recent mushrooming of companies for TV repair," said Mr. Horowitz, adding that the Bureau regularly checks into advertisements for such servicing outfits to see if they are legitimate. *It would like to see similar li*censing regulations for other types of repair shops (for washing machines, refrigerators, etc) which are uncontrolled today.

The B.B.B. has a graded cri*terion for repair servicing of* home appliances: "Excellent" service means that someone comes to the house within 24 hours. (This does not necessarily mean that the fault is repaired in that time, but that someone comes to check.) "Good" means within 48 hours; "average" in three to four days, and "poor" — longer than that. Obviously, the type of product and the locality of the owner are factors. The above times are for residents of big cities, as outlying areas are serviced on a rotation schedule ("If this is Tuesday, it must be Gedera...").

The B.B.B. is currently pressing refrigerator sales firms, of both local and imported models, to cooperate in producing a booklet for prospective customers of the actual comparative sizes of refrigerator and freezer interiors. Model number sizes as they exist today — "14," "17," etc. — are *not* accurate reflections of the cubic footage of refrigerator capacities, as some consumers suppose. In the U.S., accurate listings of various model sizes are published by the Association of Home Appliance Manufacturers. The B.B.B. intends to publish a comparable listing here by the end of the year — with as many or few brands as agree to participate.

AT THE Histadrut's Consumer Protection Authority, which is probably the strongest outfit ope*rating in the consumer field to*day, there are changes at the helm since the war. Not because of the war, however, but rather because of the recent elections. The former chairman, dynamic Mrs. Nuzhat Katzar, has resigned her post to take up her seat in the Knesset (Labour Party) and on the important Knesset Finance Committee. She has been replaced at the Histadrut by Mrs Yisrael Gill, former general manager of Egged. Mrs. Katzav's assistant at the Consumer Authority, Ada Levanon, has remained and has been given the formal title of director.

Yisrael Gill does not attach any special significance to the fact that a man has replaced a woman as head of the Authority. Though the public often tends to consider consumer affairs a "woman's field," there is no justification for this, Mr. Gill told me. Even though women may be the main purchasers of day-to-day foodstuffs, on the bigger purchases for the family it is not usually the woman alone who makes the decisions. Mr. Gill would like to see the Consumer Authority reach the stage where it can carry out objective comparative testing of large household appliances — not only of tins of peas and the like.

I asked Mr. Gill whether he intends to continue the image of *the Histadrut's Protection Autho*rity as a body concerned mainly with the level of prices — an image which, rightly or wrongly, generally emerged under Mrs. Katzav's leadership. "Not only *prices, but quality*, service and fair trade practices are also important concerns in consumer protection."

Still, in my talk with Mr. Gill, prices played a considerable role. He *is particularly sensitive* to the matter of the middle-man charges which enter the final price of our products. A reasonable differential between the manufacturer's price and the final price to the *consumer should* be about 40 per cent, he feels, but in reality "there is more than a 100 per cent markup on a large proportion of our goods."

Some big enterprises — among them, the Aircraft Industries, Dan and Egged — have their own "shopping centres" for employees at discount prices, which fall an average 25 per cent below prices in the supermarkets. Mr. Gill would not be opposed to more organizations having their own discount stores. At the same time he would like to look into the question of the price markups at the supermarkets, and particularly at the Histadrut's own chain, the Consumer Cooperative stores (the *tsarchaniot*).

Mr. Gill would place considerable emphasis on public relations in the consumer field, and he says he has the agreement of Information Minister Shimon Peres to work for more radio and TV air-time for consumer subjects, including possible open-line question hours on television. Such a programme has already been introduced on radio, during Tamir Amit's morning housewives' corner, with the cooperation of the Israel Consumer Council.

AT THE government-sponsored Consumer Council, which is affiliated with the Ministry of Commerce and Industry, there is a very able woman in charge today, Mrs. Maya Tabori. Recently named director of the Council, Mrs. Tabori, a lawyer, has long headed its legal department. Judge Lamm is chairman of the Council's board, at least until the new elections in September. At present, the Council functions as an information office on *consumer* affairs, as a pressure for legislation to protect the consumer, and as coordinator of the activities of the two "voluntary" consumer bodies — the Histadrut's and the independent *Consumers' Associa*tion.

The Council, Mrs. Tabori told me, is currently pressing for a fair trade practices law, and for a system of small claims courts, *which would enable consumer* claims to get swift legal action at minimal cost. It is also working towards a system of standard weights for packaged and tinned food products. Either goods would *have to be marked* with a unit price (so much per 100 grams, for instance); or, more likely, there would be a law requiring goods to be packaged in quantities of standard sizes — such as 100 *grams*, 250 grams, a half-kilo and so forth, and not in such confusing quantitites as 330 grams, 387 grams, 450 grams, etc.

Unlike Shulamit Aloni, who first made her public mark as head of the Consumer Council, Mrs. Tabori does not give the impression of being a fighter for women's rights. On the other hand, she has some observations about the equality of women in the consumer field. For one thing, she says, she notices that among younger couples, it is increasingly common to see a husband and wife doing the food shopping together — or sharing the task. And on a small but interesting point, Mrs. Tabori has noticed that while most packaged goods are marked *p'tah* ("Open Here") in the masculine gender, boxes of laundry powder generally carry the inscription *pithi*, in the feminine.

CULINARY NOTES / Haim Shapiro

Olive oil flavoured

THERE ARE few items that can give as much distinctive flavour to food as olive oil. A dish in which olive oil is used is unmistakably imbued with a Mediterranean atmosphere.

Of course this can go too far. The Spaniards are said to fry their steaks in olive oil, for which the rest of the world cannot forgive them. Those few in this country who can still afford to eat steaks would certainly not dream of doing so.

On the other hand, practically any salad is immeasurably enhanced by olive oil. A dressing of two parts olive oil to one part lemon juice or *wine vinegar*, salt and freshly-ground pepper, is probably the best thing one can do for a salad. Even garlic is an unnecessary addition.

The type of olive oil one uses will *vary with one's taste*. The large oil producers sell a light refined oil which many prefer for its delicate, unobtrusive flavour. Others prefer the heavy, green unrefined oil with its earthy pungency. The latter is available in health food shops and sometimes in supermarkets. It is also to be found, sold in bulk (bring your own bottle) in many Arab grocery shops.

FOR ANYONE interested in food, it is a marvellous experience to come upon a village oil press at the time of the olive harvest. The surrounding atmosphere is redolent with the aroma of olive oil. Inside, in semi-darkness, great stone wheels crush the olives and press out the oil, which runs off into a large vat.

This is virgin olive oil. More oil is then produced by re-pressing the crushed olives, and finally by extracting the remaining oil with chemical solvent. One advantage of buying oil at such a press is that one can be sure it has not been mixed with other, cheaper oils. This is something which can be done by yourself at home; and for anyone who finds the cost of olive oil prohibitive, a little mixed with ordinary cooking oil will still provide a plea*sant flavour*.

THIS WILL NOT do, however, for those who love the taste of olive oil. For them, one would suggest an hors d'oeuvre of cold fried *eggplant and courgette (kishuim)* In a generous amount of olive oil, fry two or three whole cloves of garlic until they are brown. Then remove them from the oil.

Cut an eggplant and two or three courgettes into slices about one cm. thick and two or three cm. wide. Dust the slices with flour and fry them in the hot oil. There should not be more than one layer of vegetables in the pan at the same time.

Allow the vegetables to cool, and serve as a first course together with other salads. Because of the richness of the dish, it should be accompanied by plenty of bread.

IT OCCURS TO ME / Hadassah Bat Haim

Blankety-blank-blank

AS A LAW-abiding citizen, and having a proper respect for ancient tradition, we duly fill in the census forms without evasions or omissions. We completely trust the assurances, in small print, that the details of our ages, incomes, and youthful peccadilloes will be handled with discretion by civil servants in kid gloves. Our trust is reinforced by a stubborn conviction that everything collected by such agencies is filed away in dusty cellars, where it is quickly forgotten.

Our cooperative attitude encourages the compilers to send a longer and more detailed questionnaire. Meekly we record as many facts as we can remember, though *why it should be neces*sary to pinpoint the exact circumstances of our various births is not clear, unless the government is going to cast all our horoscopes.

With all the good-will in the world, it is impossible to be absolutely accurate about a number of things. For instance, how many people are living in the house. Should we include our elder daughter, who set up her own home ten years ago? The Ministry of Transport still sends her regular reminders to bring in for a road test a truck which she never possessed in the first place. Or our son, who is occasionally sought here by soldiers in the middle of the night to call him to the reserves, though the army has had six forwarding addresses since this one?

Three or four times a year we get letters for a Mr. Sarnum, a person who is unknown to any of us, at least under that name. It is hard to figure out why he should have told his correspondents he is living with us, and they must wonder why their letters are never answered. Maybe he should go on the list too.

The question that takes longest to answer is the one that asks who is the head of the house. Do they mean morally, financially or *spiritually*? We all have our functions, and naturally each of us thinks that our own is the most important. Do they just mean the one with the loudest voice? We leave that one blank.

THIS ACCUMULATION of data has scarcely left the house when the next form arrives. This seems to be devoted mainly to *culture. It is flattering to assume* that my musical preferences are of interest to our legislators, and if it will contribute to the development of a stable society I am more than willing to list my ten favourite authors from Agatha Christie to Ngaio Marsh. I can't see any use in writing down the names of all the places I was sent to learn, as I learned nothing in any of them. I append a note to this effect in the space reserved for remarks.

By the time the insurance company sends around to get my vital statistics, my original enthusiasm has waned somewhat. They are not unduly concerned with the state of my health but seem to be more worried about my father's name, my social status, my academic qualifications and the extent of my family. They also have to be provided with several photographs, presumably so that no one will con the doctor into giving someone else the medicine meant for me.

I am also required to provide two references and being unable to think of anyone who would be both truthful and kind, I finally put down Sylvia Pankhurst and William Ewart Gladstone who would, I am sure, have approved of me if they had known me. Both, I state, should be contacted through the House of Commons; one inside and one outside, chained to the railings. Let them try to check those two out!

TORA AND FLORA
L.I. Rabinowitz

The lady was not a Nazirite

BIBLICAL FLORA and its products pop up at the most unexpected of places, and the reader of this column must possess his soul in patience until the seed planted at the beginning of this article produces its ultimate fruit.

The portion of this week includes the regulations of the Nazirite, the person who voluntarily took upon himself a vow of abstinence which included complete abstention from the vine or any of its products, including the grape or its unfermented juice (6,3).

Nazirism was strongly condemned, or at least discouraged, by the rabbis of the Talmudic period, who regarded it as a form of undesirable asceticism, in that the Nazirite deprived himself of the legitimate pleasures of life. Nevertheless, cases of Nazirites were not unknown, and in 1967 there was accidentally discovered on Mt. Scopus the most ornate funerary vault yet discovered in the Jerusalem area, outdoing that of the family of Herod.

It dates from the first century C.E., and the inscription on it showed that it was the burial place of Jonathan the Nazirite, his wife (whose name is not given), his son Hanania and Hanania's wife, Salome. The last two names, however, were found only on ossuaries on the site. Only two sarcophagi were found, a larger one,(200 cm.x57 cm.x51 cm.) and a smaller one (188 cm. x45cm.x42cm.), and it was natural to assume that the larger was of the lord and master, while the smaller was of his anonymous spouse.

THAT ASSUMPTION is strengthened by a striking difference between the two. The larger one is plain and *unornamented*, while the smaller is richly decorated with blossoms, leaves — and clusters of grapes. To adorn the grave of a Nazirite with grapes would be an outstanding example of *transgression against* the law known as *lo'eg la-rash* ("mocking at a poor man") since he voluntarily denied himself the products of the vine. But his abstinence was obviously not shared by *his wife*.

It is interesting to note that the law of the Nazirite explicitly includes the possibility of a woman taking a Nazirite vow; it is introduced by the words, "*a man or a woman*," but as far as I am aware, there is not a single historical instance of a woman Nazirite and this sarcophagus clearly indicates that "The Lady was Not a Nazirite."

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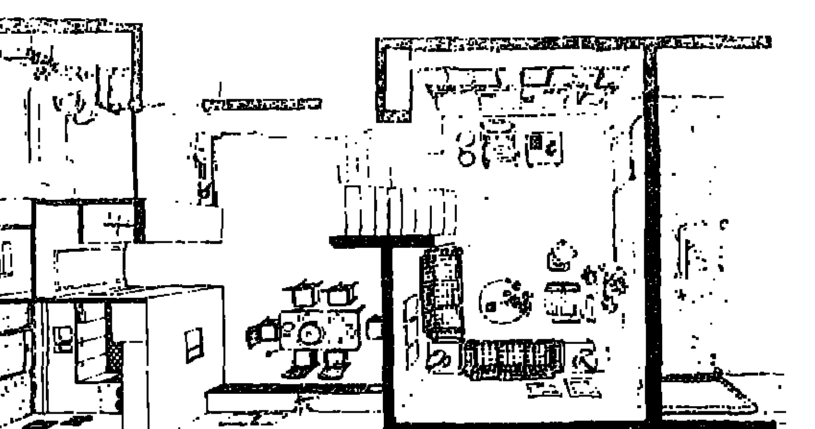

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هكذا من الأصل

New rites of spring

THIS year's Rites of Spring at the Jerusalem Artists House are very different indeed. Instead of the usual collection of quasi-impressionist and formalised landscapes and genre scenes and equally second-hand abstraction that forms the bulk of Jerusalem group shows, it comes as something of a pleasant shock to be suddenly confronted with over 70 largely experimental works by 15 young artists, many of them from the coterie of Raffi Lavie and several others who are moving into conceptual art.

True, a great deal of this show consists of warmed-over experiments pioneered by original scientists, from Marcel Duchamp to Robert Rauschenberg and ending with the experimental artists who dominated the last Documenta at Kassel. Some of the young female participants here are even solemnly dedicated to copying each other's cliches. But I found myself poring over most of the exhibits, concerned with what the artist was getting at, instead of glancing at canvases and moving on as one so often does at most group shows at this venue. Further, a few of the participants show works of impeccable technical standard: Debbie Kaplan (soft ground etchings and minimal graph works of dry humour), Bonz Vaadia, who shows quite original stone and hair sculptures that also benefit from the sly humour inherent in the contrast of the two materials; and Miriam Shehori who has done two clever complementary serial prints of reflections in an open window.

KINETIC LIGHT

Another highlight of the show is a kinetic light box by Yedid Rubin that shows a black disc surrounded by not quite concentric circles of expanding and contracting areas of colour, in warm oranges and whites. Viewed from chairs in a darkened room, the work has the effect of watching an eclipse of the sun, with the fiery corona spreading out behind the darkened moon.

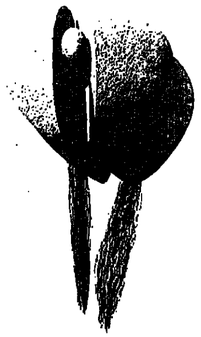
The best of the conceptual efforts is a series of photographs by Tamar Geter of conversations with various people around a roughly-woven foot mat; the mat itself is exhibited and one can't help investing it with a somewhat magic quality, as though it had absorbed all the conversations. Zahavi Kochavi shows two fine little collage works which combine paint with calligraphy and typography in a very elegant manner. Elegance of finish is somewhat lacking in the little personalized dance photo collages by ex-ballet dancer Ilona Aron, though her sense of design is improving.

There is little painting. Zipi Gindin shows some promise with a work on plywood (that most plebeian of materials) but it contains too many Raffi Lavie gestures. Rachel Adonilo would be well advised to find some other means of expression.

Finally, there are works of varying interest by Ehud Pecker, Irit Bluzer, Efrat Natan, Michal Neeman, Edna Hirsch, Drora Chaifon, Tali Elan, Deganit Brest, David Ginton, Yiftach Berkin and Nahum Tevet. Go with an open mind.

Meir Ronnen

Efrat Natan: "Ambulatory sculpture" (from "Spring 74," Jerusalem Artists House).



Boaz Vaadia: sculpture in stone and hair (from "Spring 74" at the Jerusalem Artists House).

GALLERY GUIDE

Jerusalem

Meir Ronnen

BEYOND DRAWING — 13 Israeli artists investigate, clarify and define changes which have taken place in drawing as a concept and means of expression. The result is the rise of an Israeli "school." (Cohen Hall, Israel Museum).

MICHAEL EISEMANN — Marvellously rendered expressionist etchings of a bestiary of humans and strange animals, all of them tortured and in the pangs of birth or struggle. Eisemann makes great use of line against space; and each work, despite the fluid line technique, is carefully composed and has the effect of being complete while looking half-finished. The drawings on paper are far less successful; some of them look like deliberately clumsy studies (The Little Gallery, 37 Salmon, 12-2, 6-12 p.m.). Till June 13.

ROBERT ROZENBAUM — Large calligraphic brush drawings in the minimal Japanese Zen manner, vaguely suggesting a letter or a fruit and brought off with verve and style. Departure from the classical approach, however, is disappointing: the few gouache drawings in the tachiste manner are somewhat messy. Rozenbaum shows too very varied and very efficient collection of pottery, fairly conservative but no less pleasing for that. An interesting departure are clay bottles that have been sliced half way through in several places and turned slightly out of alignment (Artists House). Till June 12.

ROBERT PETERSEN — Minimal paintings on finely backed linen and plastic in which subtle changes of texture and colour are sometimes obtained by rubbing down part of the surface with chalk. The control of the technique is impressive but the designs themselves offer nothing new and generate little geometric tension; one also suspects that these hard-edge compositions would look better if framed in thin metal, despite the intended contrast of non-regular edge. Petersen is an associate of Rauschenberg and helped construct the current Museum show (Sara Gilat Gallery, 4 Pinsker) 4-6 p.m.

OYNEL KHANAN — "Macro and microcosmos" and silk screens (Yifat Gallery, 46 Hissar Lodzhki, Old City Jewish Quarter) from Sat. till June 16. Sun.-Thurs. 5-10 p.m.; Fri. 11-4 p.m.; Sat. 7-10 p.m. or Tel. 248075.

HAVA EPSTEIN — Recent works by skilled illustrator (Shats Gallery, Hphor Schats) From tomorrow ove till June 22.

MARIO MORETTI — highly skilled graduate of Rome's Academy of Arts shows formalized non-classic figures, some classically Roman others contemporary plebian. Morelli's line-and-watercolour paintings are a virtuoso performance (Nora Gallery, 12 Ben Maimon) till June 22.

COLLECTORS CHOICE — works by 19 Jewish painters from France and Israel, affording a valuable look at early works. (Engel Gallery, 12 Shlomtsion) till July 8.

GABRIEL COHEN — First one-man show of powerful "primitive" paintings by Jerusalemite who is one of our leading self-taught artists (Debel Gallery, Ein Karem, Tel 417255). Sat-Thurs 10-1; 4-6 p.m. Closed Fri. Till June 8.

Pottery by Robert Rozenbaum (Jerusalem Artists House).

Tel Aviv

Gil Goldfine

MOSHE CASTEL — Retrospective exhibition by veteran Israeli painter. Paintings from 1933 to 1973. (Tel Aviv Museum, New Building, King Saul Blvd.)

URI LIPSHITZ — Paintings, drawings, etchings, some overly influenced by Francis Bacon. (Helena Rubinstein Pavilion, 6 Tavast).

ALLEN & JEANNE WOLF — Aggressive interlocking shapes of raucous colour characterize Allen Wolf's abstract expressionist canvases. The volatile shapes, generally rectangular, are constructed from rough-hewn brush strokes and when placed edge to edge create dynamic compositional movements. These constructed rhythms form a certain "attack-retreat" pattern whereby the vibrating sweeps of colour alternately can verge towards central portions of the canvas and then escape to the frame. However, Allen Wolf's Middle East problem (see large major pictures) is an inability to marry his compositional ideas with an over-zealous fauvist feel for colour. In his desire to retain the sanctity of the picture plane he places great emphasis on the surface and not enough consideration is given to nuance and spatial reflection. Near and far is lost to up and down. "Straight from the tube" pigment coupled with "straight from the heart" painting presents a density of forms and tones that is overpowering and difficult to appreciate. Jeanne Wolf's sculptures have little technical or formal continuity. Rather than presenting a crystallization of her very best effort she has chosen to exhibit limited groups of decorative ceramics, bronze maquettes, sculptures in carved stone or wood and a single welded steel winged form. Her technical proficiency is evident but originality of content or conceptualization is at a minimum, with the exception of some stone sculptures. In this group, forms of varying weights and shapes are carved as individual units and assembled to create near symbolic entities. Working on small scale she relates well to the material, bringing out the stone's best natural qualities. Of special note is "Ancient City" and Ashkelon." (Old Jaffa Gallery, 14 Simtat Maxal Arlo, Old Jaffa) Till June 17.

AVIGDOR MEHLER — Magic, fantasies and children's games form the psychological content of Mehler's very personal oils. Colourful, non-detailed figures are created by indiscriminate underpainting silhouetted on black fields. These figures, primarily mother and child arrangements, are caricatures in a primitive style, gesturally and prosaically symbolic. A number of watercolours are treated in a lighter vein but they still rely on mysterious iconographic messages. Mehler last exhibited in a group show (Disabled Artists of Zahal) and was a student of Yosl Bergner. (New Gallery, 32 Reinessi Till June 14.

IZHAK GOLDSTEIN — paints pictures of paradise or hell with a semi-theatrical purpose in mind; meaning the content and style often surpass the asthetic considerations. His alla prima impasto style and palette knife techniques describing agonizing forms and birds of prey (complete with exposed talons) are heavy handed and indecisive despite a flair for exotic colour and intuitive composition. Gouaches and ink resist drawings depicting paradise lost, flora and fauna, are more reflective, substituting formal pictorial elements for bombastic fire and brimstone. (Atelier Reggie Weston, 200 Hayarkon.)

HAVA INTRATOR-BABAK — has achieved very little since her Jerusalem showing last year. Muted landscapes, laden with Arabesque architecture and olive trees are prevalent, described in her expressive undulating style. (Chermerinsky Gallery, 36 Gordon) Till June 11.

LEA BEICH — shows a large group of canvases of impressionist bent highlighting the Jerusalem cityscape. In general, the paintings, with an abundance of colourful bravado, present us with few passages to get excited about. The work captures the content of the city but rarely lacks any atmospheric conditions. The major work is a large panel panorama painted from the roof of Hechal Shlomo between the years 1980-81. Each panel of this 360 degree view is framed separately, reducing the bold "cinemascope" intended. It is also uneven in drawing and lacks a continuity of colour interpretation. When Reich deemphasizes her story telling and allows her brush to meander, some dramatic painting occurs evident in "Grave of Zecharia." (Beit Marva Hialik, 22 Bialik). Till June 11.

SUZIE RUSSEK-OSHEROV — combines a delicate contour line with sensitive stippling to create illustrative drawings of flowers, animals, mythological figures and grotesques. Her images fall somewhere between Goya, Dr. Doolittle and a costume catalogue for the Beaux Arts Ball. Even the mean looking reptilians are, on closer observation, harmless story book characters. Osherov's miniatures of single object compositions are far superior to the larger panels, the weight of the thin ink line being lost to its relative length. A technique of drawing in a tondo format of a rectangular sheet of paper and inserting the work into a shadow box (glass front) presents the pictures as specimens of nature rather than titled works of art. This show is not high art by any means but it does offer some pleasant surprises. (Tzavta Gallery, 80 Ibn Gvirol). Till June 8.

SHMUEL TEFLER — With his usual self-confidence and piquant vision Tepler continues to interpret his immediate environment by reducing still life, landscapes and figures to primary shapes of warm compassionate hues. (Petah Tikva Yad Lebanim) Till June 8.

YIGAL TUMARKIN — Recent etchings. (Dabai Gallery, 31 Gordon.)

RAPHAEL MOHAR — Drawings. (Dugit Gallery, 48 Frishman) Till June 17.

RINA MIROBE — Paintings. (Yad Lebanim, Rehovot) Till June 15.

ELIYAHU SCHWARTZ — Drawings on the subject "the Navy in War." (Bet Sokolov, 4 Kaplan) Opens June 2.

M. YANOOK—Oil paintings by Jerusalem-born artist who has recently started to paint after a long and successful military career. (Lim Gallery, 170 Ben Yehuda) Till June 12.

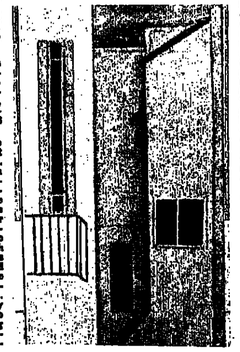
NAHUM KOOK — Acrylics and gouaches. (Gallerie 7, Kikar Hamedina) Opens Sat. eve.

REGINA ROZEN — Expressive graphics by recent, young immigrant from Leningrad. (Municipal Ramat Gan Yad Lebanim) Till June 8.

AVRAHAM BEN-YAM — Recent paintings by veteran Israeli artist. (Ralsel Cultural Centre, Kfar Saba) Till June 10.

GROUP SHOW — representing works by Kibbutz artists including: Eiat, Tuvia Katz, Dan Partosch, and Yohai Shemi. (Kibbutz Gallery of Painting and Sculpture, 26 Dov Hos.)

IZHAK GOLDSTEIN — oil paintings and gouaches (Atelier Reggie Weston, 200 Hayarkon).



Yehoshua Grossbard: "House in Acre" (oil) from his retrospective exhibition, 1957-74 (Mishkan Leomanut, Ein Harod).

Haifa and the North

Ephraim Harris

SHIMON BEN-ELIAHU — Naturalistic land and urban scapes, generally in brown and yellow, although the flowers allow for variation. The naturalism is relieved by a little more pronounced composition, particularly in the case of telephone poles (45), electric standards, and sparse trees, all of which are free gifts to any artist. (Ritz Gallery). Till June 14.

CONTEMPORARY JAPANESE PRINTS — A very widely spread turn out in many styles. (Museum of Modern Art). Till June 3.

Ein Harod

YEHOSHUA GROSSBARD — When Israeli art rushed into abstraction, Grossbard continued with his meticulous realism of house facades which no outsider can penetrate and which preserve the intimacy of the family unit within. The content of his oils is recognized by everybody who knows his work. What this true retrospective (1927/74) does is to explain the foundation of his aesthetic and the reasons for a style which, in the opinion of many, has become an idiosyncracy. In short, he has been absorbed into pale Israeli coloration, due to the climatic light, hence the almost permanent yellow and variations thereof; and, secondly, into the monotony of, at least, the older tenements. Before coming here in 1930, he already showed interest in the contiguity of rural houses ("Otwock," 8) and their linearity, very finely brought out in the sole cubist influenced line and light of "Miava." Colour was warm; and, viewing the similar "Ein Karem" of 1957, one wonders whether Grossbard has not become too urbanised in Israel or might have worked, at times, indoors, e.g. the strongly composed "Still Life with Paint Pots" (1941) which, in this show, outclasses the intensely personal "My Tools," a similar subject from 1955. His short stay in Paris (1955), under more northern conditions, restored the richer colour and (temporarily reinvigorated linearity, for the varied roof tops of "Paris Roofs," linearity in garden beds (35), the rhombold centre of a courtyard (40) and the Israeli intimacy of "House in Dormont." On what then does his Israeli work depend? First and foremost on the avoiding of flatness by two planes or more even if the others are only partly visible ("Wadi Salib," 51), by serried buildings ("Wadi Salib" 46) and by massiveness, "Haifa" (49). He is at his best in an accented composition, the marquee-like bungalow of "Near the Dead Sea" — above all in the hexagon tower of "Haifa Seascape," (69), the sea a partial background; but note how the significance of the central balcony and the two sets of side windows alter, by passing slowly before the picture, as if trying to discover if anyone is at home. Lastly, his fidelity to realism has kept him from rectilinear abstraction which, in a few instances, e.g. "Houses in Acre," might have been considered the next step. (Mishkan Leomanut). Till June 22.

Hazorea

RECENT ACQUISITIONS (1970-74) — in Far Eastern, Middle East and Mediterranean art, donated from various collections, the diversity being such as only to permit reference to those objects that catch the eye. For example, one is surprised to find that a circa 2000 B.C.E. tomb, excavated at Hazorea, gave up two specimens of what exactly resembles a modern tea pot including a proper spout. From the Middle East come very fine Luristan bronzes, a couple of battle axes (50, 51) a figurine, ram's head etc. The Aegean supplies a beautiful silver ring of two men fighting (about 1600 B.C.E.); Egypt, among other objects, a jackal-like baboon's head on a jar lid, a well made male mask, Roman period, in wood, and, from nearby Tel Yokneam, a shapely stone vessel. Again from Iran we have a rhyton, also something similar from Nishapur, a couple of twin jars (46, 47), the second, noticeable for two embossed cows' heads recalling the similarly placed human faces found in the Beersheba culture; and a lock depicted as two dragons' heads. Of two 17th. century Persian miniatures, the better is 48. Later on we come to the Islamic pottery and particularly two richly coloured dishes bearing floral designs and from Morrish Spain; they signal a taste which, in various forms, has gone wherever Spanish culture has spread. Mention should surely be made of the delicate Islamic glass bottles. On to the Far East — Korea, a pair of celadon bowls; Japan, an exquisite incense burner, 1800 C.E., and a truly aesthetic piece of calligraphy 150 years old; China, an incense burner with reticulated lid, and three vases in the shape of ancient ritual objects. Lastly a big collection of bronze mirrors from all the three Far Eastern countries, dating from the 3rd. century B.C.E. to the 18th. C.E., many in the "boss" shield type. (Wilfred Israel House). Till June 16.

RAUSCHENBERG

Meir Ronnen

ROBERT Rauschenberg's "environmental" exhibition of eleven large "constructions" made in Israel over the last two weeks, which opened Tuesday at the Israel Museum, is a rewarding experience that contains a number of surprises. The first is that the Great American Innovator has not created any really new departures, though his actual treatments and ideas in putting together "found objects" are highly original, carefully considered and even elegant. The second surprise is that despite his use of the most vulgar materials (i.e. junk) his works are fairly conventional in that they conform to all the classical principles of balancing masses, shapes, textures and colours.

Rauschenberg is somewhat unfairly considered to be one of the fathers of American pop art, partly because in 1962 he won the First Prize at the Venice Biennale, the year that the American pavilion included paintings and objects by Jasper Johns and Claes Oldenburg, whose pop works took Europe by storm: and partly because he then used silk-screen newspaper photos and actual coke bottles in some of his canvases. But his work is more of a combination of dadaist collage and classical abstract composition than pop. He himself abhors labels but revealingly says that, among other things, he might be found on the last page of a book on Kurt Schwitters (the great German pioneer of assemblage painting).

Rauschenburg, 49, owes a great acknowledged debt, oddly enough, to that master of minimal hard-edge abstraction, Josef Albers, his teacher at Black Mountain College. Albers fled to the U.S. from Hitler's Germany, bringing with him not only his famous colour theories but all the Bauhaus lore of utilizing collage and found objects (the U.S. rediscovered Schwitters much later), in effect becoming an important link between Europe and the U.S. and the father of several new generations of American artists feeling on and transforming European experimental traditions. In one of Rauschenberg's elegant collage canvases here there is a yellow-on-white rectangle that seems simple homage to Albers (and which masterfully sets off all the other soft-edge textures in the work).

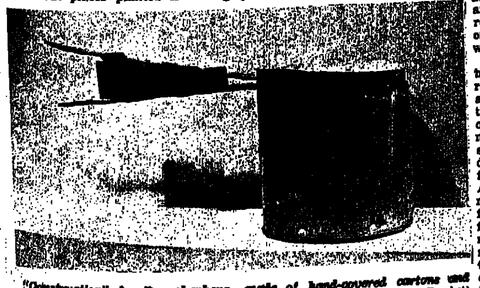
Rauschenberg's constructions have to be looked at long enough for one to partly ignore of what they are made: cardboard cartons covered with glued sand from various localities, a rough ladder, whitewash tins, a broken wheelbarrow, cheesecloth strung between two sets of teepee-like poles, a punctured watertank, etc. The sand textures offer effective contrasts to the metals, giving a new life to the cartons, the rear side of which are in several places painted in strong colours to reflect coloured light onto the background wall, *a la* Tomasello. The wheel-barrow's handles sprout, almost organically, a pole and a hose pipe, giving the barrow itself a definition as a unit at the end of a whole new dimension. The cartons are sometimes placed inside each other and grouped in geometrical relationships that are not all that far from Albers and another of his descendants, Mark Rothko, or for that matter Britain's Ben Nicholson. The original use of the object cannot however, be ignored, but mercifully there is no message to Rauschenberg's compositions. The media is the subject.

While the constructions are all interesting, the largely two-dimensional collage on canvas and paper paintings are much more satisfying, at least to this writer who is attracted by both the sound approach to design and the elegance of finish, despite the fact that some of the forms are actually pasted-on envelopes or lines and weights formed by tin cans suspended from string, or that some of the textures are created from painted-over pages of *The Jerusalem Post*. Rauschenberg is blessed with a great sense of discrimination. His works have been painstakingly built up over days of careful consideration, winnowing suitable materials from a vast pile of local junk collected with equal care during his first week here, just as a painter selects colours from his palette. He considers every move, every edge, as carefully as a Zen painter. The various units, which here lose their original identity, are carefully and attractively coloured, though here a note of decoration creeps in; the "paintings" do not depend on overall colour relationships; composition is by tone only.

How did Rauschenberg pull off this show in less than two weeks (after carefully planning how to use the large Spertus gallery, by the way, even building the right base for the constructions)? The artist brought a team of talented young artist friends with him (one of them, Robert Petersen, is showing some works at the Gilat Gallery in Jerusalem, also created *in situ*; see Gallery Guide) who helped with suggestions, criticism and actual physical participation under his give and take direction. How they went about it has been recorded on video tape by producer Thomas Petry Strauss of the Hebrew University's Division of Communications Media; it is screened continuously at the exhibition. Audience reactions are to be added; but the tape already requires heavy editing, if only to allow the visitor more time with the exhibits.

One of the works on show will be presented to the Museum; the rest are for sale, at prices running around $12,000 for a collage. If this seems a lot, one can only point out that they go for a great deal more in New York and that the show cost Rauschenberg a packet: despite the fact that the works were financed by the new Samuel and Adaline Dorsky visual art programme, Rauschenberg paid his own fare and expenses and those of his five student assistants as well. His method of working with them seems no less generous and is only one of the unusual aspects of an unusual exhibition. Hats off to the Museum too; we want more!

Collage by Robert Rauschenberg approx. two metres high (Israel Museum).



"Construction" by Rauschenberg, made of hand-covered cartons and painted water tank. (Israel Museum photos by Nir Sarchet)

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Interpreter of the modern repertoire

ZVI ZEITLIN, at present soloist with the Jerusalem Symphony Orchestra, is an Israeli violinist who resides in the United States but is a regular visitor to our shores. Since, he is staying a bit longer than usual, I seized the opportunity to fill in a few details on him and bring myself up to date with his career.

Zvi looks no more than 35, but when we started to reminisce, we realized that our first meeting took place exactly 35 years ago — he playing the solo part of the Goldmark Concerto and I trying to blow second horn in the Palestine Broadcasting Orchestra. That was his debut in this country; typically for Jerusalem at that period, with a curfew in force, only the British director of broadcasting was present in the hall. Hanan Schlesinger was the conductor.

Born in Dubrowna in Russia in 1923, Zvi was brought to Palestine the following year, his family living first at Kiryat Anavim and then moving to Nesher, near Haifa. In 1934, his mother took him to the U.S., and he was accepted as the youngest student at the Juilliard School of Music in New York.

After his successful debut; here at a 16-year-old in 1939, he became a member of the fledgling Radio Symphony, with a special contract allowing for solo performances, and appearances with the IPO. In 1943, he joined the Royal Air Force and teamed up with pianist Robert Starer, with whom he played for the Allied troops all over the Middle East until 1946. Among other curiosa: he premiered Starer's Violin Sonata in Cairo in 1944. After release from the army, he played here and there (he performed the Tchaikovsky Concerto at the memorial concert for Bronislaw Huberman with the IPO) and let himself be persuaded by Leonard Bernstein, when they met in 1947, to return to the Julliard, which had kept his scholarship open for him during the war years.

Zeitlin was sponsored by the America-Israel Cultural Foundation, though he is not a Sharett Fund scholarship recipient, for his debut in New York's Town Hall in 1951; he has often played for the Foundation and performed at the inauguration of the A.I.C.F.'s "Israel House" in 1966.

He was the soloist for the New York Philharmonic premiere of the Stravinsky Violin Concerto in 1961 at the invitation of Bernstein and played it here at the Israel Festival the following year in the presence of the composer, who was very pleased with his interpretation. Interestingly enough, it was at Stravinsky's urging that Zeitlin took up the study of Schoenberg's Violin Concerto. He recalls that Stravinsky said to him at Galei Kinneret, where both were relaxing after a strenuous programme: "It is not as charming as the Alban Berg but it is frightening...", adding that his own concerto was written five years earlier than Schoenberg's, in 1931.

ALTHOUGH Zeitlin plays all the classical and romantic repertoire, the Schoenberg concerto seems to have become one of his "standard" programmes — he reckons that he has played it about 40 times already, with another 20 performances booked for the coming season (because of the Schoenberg Centenary Year). He did the South-American premiere in Buenos Aires with Bruno Maderna in '64, and Bernstein invited him to do it with the N.Y. Philharmonic in '67. According to New York critics, that was the first time that the concerto was warmly received by an audience. Despite the "affair" when the IPO cancelled his performance of the work after only two performances in Tel Aviv in 1971, he hopes to play it here at some future time. He has played it three times in Vienna, twice in London and Brussels, with the Concertgebouw in Amsterdam, in Florence and Turin, in Los Angeles and Washington, D.C., and many other cities, so why not in Tel Aviv and Jerusalem?

OTHER contemporaries on his repertoire are Haubenstock-Ramati, William Schumann, Starer, Ben-Haim, and the near-contemporaries Bloch, Berg, Stravinsky, Prokofiev, Bartok. Gunter Schuller has been commissioned to write a concerto for him. He has recorded a representative performance of the Schoenberg concerto, with Rafael Kubelik, for DGG (with Alfred Brendel playing the Piano Concerto on the other side of the disc). He is also preparing a special disc for CBS Israel with three solo violin works, by Orgad, Ben-Haim and Seter.

One of Zeitlin's main interests is teaching, and he has just been appointed the first Kilburn Professor at the Eastman School of Music in Rochester, N.Y., which will enable him to perform a series of special concerts in major American cities. Zeitlin has been on the faculty of the Eastman School for the last seven years, and since last year began teaching at the Summer School of the Music Academy of the West in Santa Barbara, Cal. He thinks that there is no dearth of budding string players: the only problem is persuading them to join orchestras.

Despite his prolonged residence abroad, Zeitlin's links with Israel are as close as ever. His father and sister live here, his son has spent time here, and his daughter is shortly coming for a spell at a kibbutz. He himself visits practically every year. If a certain suggestion is realized, we might even have him here for a longer period during which he could pass on some of his technical and musical knowledge and experience to the young generation of violinists and chamber music players.

ANDERS JANSSON, this week's guest conductor with the Jerusalem Symphony Orchestra, is also the programme director of the "Rikskonzerten," the very impressive organization of the Swedish Ministry of Education and Culture, charged with the dissemination of music throughout the country. This year, the Rikskonzerten will run 4,800 school concerts, over 2,000 programmes in hospitals, prisons, old-age homes, etc., and organize between 400 and 500 public concerts, mostly during the summer.

Established in 1963 on an experimental basis, the organization was made official in 1968 and today has a budget of 20m. kroner (roughly equivalent to the same sum in Israeli pounds). The institute also issues discs, where Swedish music is mixed with other works to make them more saleable. It also arranges for exchange visits and our Jerusalem Symphony Orchestra is going to perform 12 concerts in Sweden in October this year. In exchange the Stockholm Radio Choir is scheduled to visit Israel next year — a treat to look forward to as Swedish choirs are rated among the best in the world.

Sweden has only three music centres — Stockholm, Malmo and Goteborg — with full symphony orchestras; there are smaller ensembles in Gavle, Helsingborg and Norshoping. But every week, some 175,000 people sing in choirs all over the country. According to Mr. Jansson, Sweden produces singers of international repute, but no instrumentalists of comparable standard. And this despite the work of music academies and high-grade music schools, supplemented by over 50 highly qualified Community Music Schools, some of them with between 1,000 and 2,000 pupils. To encourage talents the Rikskonzerten awards year three or four scholarships each year to outstanding students, who are then sent around the country to give concerts.

Anders Jansson, 44, who studied musicology and other disciplines at Uppsala University taught for ten years at the Radio Music School in Edsberg, a sort of academy financed by the Broadcasting authorities, and was administrative head of the Radio Symphony Orchestra during three of them. In addition to his Rikskonzerten appointment, he also appears as a freelance conductor. While he is here, he will record two Swedish works: Hilding Rosenberg's Suite "Orpheus in Town" (1938) and Lars Johan Werle's "Summer Music" (1965).

"RECREATION and Music Making at Beit Daniel" in Zikhron Yaacov, the annual assembly of music lovers to play chamber music under professional guidance, will be held this year between August 16 and 23. As accommodation is limited, and the matching of ensembles difficult, applications for participation should be made immediately. The address: Ben Noah, 169 Rehov Aluf David, Ramat Chen. Latest date: June 7.

THEATRE / Mendel Kohansky

No money now in plays

IN MAY 1973, the commercial theatre in Israel flourished as never before. My notes for that month show that no less than ten shows of the commercial type — full-scale stage presentations not connected with any of the subsidized repertory theatres, and frankly dedicated to the proposition of making a profit — were on the boards, a good number of them more than averagely successful. I made a count this week, and came up with only four. I spoke with some of the producers, and none of them sounded too happy. Their conclusion is clear: the state of the commercial theatre is at a new low.

Let us examine one case. The most successful commercial show of the past year was something called "Pappa Leone," written and directed by Ephraim David, presented by an outfit called Sadan, and based on the popularity of the actor Ze'ev Revah, a popularity with a particular public which he acquired in a show called "Boutique of Lies." The success of the show was at its peak when the war broke out and all normal activities ceased.

"Pappa Leone" survived the worst period by performing for the soldiers in the field, with or without sets, depending on field conditions. Soon after the ceasefire it started to get back to normal, appearing in towns throughout the country, on regular stages, for paying audiences. But there was a difference. Avraham Luria, a veteran of show business who manages the Sadan Theatre, told me that the full houses of yesteryear are gone, and now, less than a year after the show opened, it is being withdrawn to be replaced by another.

"Pappa Leone" is typical of a kind of commercial theatre which has sprung up in recent years. The eponymous Pappa is a middle-aged man who was born in Egypt, raised his family here, and is trying to run his household the way it was done back home in Egypt. He succeeds quite well with his wife, but when it comes to his sabra children, there is the inevitable clash. Here we have a real problem, which probably exists in many families, but presented in a superficial, crude manner, with much use of "in" jokes understood only by people of the same origin; and the acting of Ze'ev Revah as the severe but soft-hearted patriarch has all the subtlety of a bulldozer. His voice is amplified by microphones so as to fill the hall with his overwhelming vocal presence as the stage is filled with his physical presence — a big man, overstuffed to look bigger and dwarf everything around him, including the furniture.

What is being stressed here is instant identification: the public is to see its own situation, itself on the stage. It hits right home; it requires no thought. About 20 years ago, Ephraim Kishon applied the same formula to Ashkenazim in his "Haketuba" ("The Marriage Contract") in which the hero, played by the late lamented Meir Margalit, was a Tel Aviv plumber, i.e., a member of the lower middle class (there was hardly an upper middle class in the country then), who enacted on the stage the familiar characteristics of his social group.

NOW, after less than a year and about 450 performances, "Pappa Leone" is about to fold, and the Sadan Theatre is opening with a new play whose title, "Nishbar Li," a phrase popular among the young meaning "I've had it," indicates that here, too, there is a tendency to present on the stage a situation familiar to a particular kind of audience, this time youth, which constitutes a considerable part of the theatre-going public. The hero of the play, written by Ada Ben Nahum, is a young man, a clerk in an office, who wakes up one morning and decides that he can no longer stand the routine of breakfast, going to work, shuffling papers all day, etc. He goes into a period of revolt against routine, but in the end comes back chastened.

Seeing the situation around him Mr. Luria is worried about his new production. Where has the public gone? Where have all the commercial theatres gone? About two years ago, a man named Menahem Novik became, almost overnight, Mr. Showbusiness of Israel, a kind of successor to Giora Godik, whose once brilliantly thriving business ended in ignominy. Mr. Novik's production of "My Mother the General" (about the woman who went to visit her officer son in camp and wound up running the outfit) was hated by the critics, loved by the public, ran for over two years, and became a synonym for *schlock* success in the theatre. Riding the crest of success (with royalties coming in from productions of the play abroad, especially in Germany), the producer put together a rock musical called "Don't Call Me Black," which also ran a long time. By now both shows are gone, and so is Menahem Novik, who disappeared from the theatrical scene when his musical fell victim to the war.

THE COMMERCIAL shows are built on the twin foundations of a familiar subject and a star name. A play called "My Son the Doctor" is based on a situation made explicit in the title, and the star is Gaby Amrani, a comedian who became an idol of the masses in "My Mother the General," as the sergeant, a poor man's Schweik. It opened in September and is now about to close. The same fate is befalling the play "My Husband in Miluim" which opened in December, and, according to the grapevine, will not outlast the month. Here, too, the title promises an all-too-familiar situation, and the star is Jacques Cohen, at one time a serious polyglot actor (in Jerusalem's old Ma'agal Theatre) who gained mass popularity as the star of an Arab-speaking television programme.

A show aimed directly at an audience of Middle Eastern origin is the newly opened "Pappa is Successful but Nervous"; while for a non-specific but young audience, Illy Gorlitzky, another serious atcor recently turned entertainer, stars in the new sex comedy, "Why Don't You Stay for Breakfast."

The commercial producers I spoke with sound confused and uncertain of the future. There is an opinion prevalent among them that national habits have undergone a change, and that people tend to go out less now, in part no doubt to save money. Where once the average Israeli considered it a duty to himself to go out at least once a week for an evening's entertainment, he now does it irregularly and less frequently. And the recent improvement in television programming is also a contributory factor. This affects the repertory theatres less than their commercial counterparts. The public for the former is on the whole better educated and of more set cultural habits (a 1970 survey conducted under the auspices of the Ministry of Education and Culture revealed that 24 per cent of Israelis over the age of 50 with 11 or more years of schooling go to the theatre at least once a month — a fantastically high figure compared with other, highly developed countries). But the customers of the commercial shows think of the theatre as a pastime; they can take it or leave it. While the former would feel guilty about missing "The Seagull" at the Cameri, the latter don't even read the advertisements if they are not thinking of going out for the evening.

THE JERUSALEM POST on microfilm

Foreign Newspaper Microfilm Project at the Center for Research Libraries, 5721 Cottage Grove, Chicago, Ill. 60637, U.S.A.

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TELEVISION / Philip Gillon

Disengagement delight

Alistaire Cooke and Margot Fonteyn: Wednesday at 9 and Sunday at 9.50.

THE MABAT TEAMS are to be congratulated on the remarkable job they performed in the coverage of Wednesday night's celebration at the Prime Minister's office of the disengagement agreement. Conditions were obviously extremely difficult, with television crews and press photographers battling for positions of vantage, and with security men adding extra hazards: although occasionally we got close-ups of somebody's thumb, on the whole *we saw some superb, sharp shots.*

I doubt whether Golda has smiled like that since October 6, 1973: we have seen her doing her Mother Courage act during the War, looking grim and harassed *throughout the election*, tired and enraged ever since. Here she was again full of earthy humour and compassion; it was a great moment for her. She has received many compliments in her day, but none that can have come from the heart as much as the tribute she gained so grudgingly from Shulamit Aloni — like the ranks of Tuscany, Shulamit could scarce forbear to cheer.

Dr. Kissinger, as usual, made a thoughtful and interesting little speech, avoiding cliches. For some reason, everyone present, although obviously delighted by achieving *disengagement*, looked somewhat weary, the only exception being Henry himself. I wonder why they were tired.

THE STARTLING changes that *have taken place recently in the* governments of so many Western countries have apparently made Eli Nissan dubious about the prospects of our civilization: he assembled a team to discuss what is happening to it. It was rather pleasant to have a comparatively abstract and theoretical theme for "Moked," although, by the end of the exercise, the debate was concentrated on the weaknesses of Israel's own system of government, as is perhaps inevitable in any discussion in this country at the moment. Incidentally, I award full marks to Shmuel Almog as the first man I have ever known on "Moked," — in Israel, for that matter — who changed his mind as a result of arguments advanced by the other side.

Certainly Eli Nissan was able to assemble a formidable list of astonishing developments to justify the choice of theme. Apparently *firmly* established administrations have crumbled with startling rapidity in the United States, Britain, France, Canada, West Germany and Israel. The circumstances of some of these *reverses for famous leaders* were not stressed by Nissan but are worth mentioning: alleged crime concealment and tax avoidance by the American president, booze and blondes alleged supplied to Germany's leader, "mishaps" and scandals in Israel. Is this the decline of the West so gloomily foretold by Oswald Spengler? Are we going through his stage of material comfort preceding inevitable decay?

Almog thought that the Western crisis is one of morale and morals. Shlomo Aronsohn saw social, economic, political and psychological upheavals *shaking* a new generation that knew neither Hitler nor Stalin, and so does not realize when it is well off. Ron Ben-Ishay blamed inflation, the energy crisis and the *lack of leadership. Somebody* sighed for a leader brave enough, like Churchill, to offer nothing but blood, toil, tears and sweat; but Professor Yehuda Blum feared that such a platform was not likely to win a modern election. Ben-Ishay said Schmidt of Germany was talking like Churchill, an ironical twist in history which must make the shade of Winnie chuckle.

Everyone deplored uninspiring leadership. Professor Blum was worried that most decisions are made by small groups before being debated in the Knesset: this rather suprised Almog — and I agreed with him, since I cannot *recall any governments since the* time of Athens which really governed by discussion and vote in large debating chambers: almost all vital decisions are made in corridors, and are cut and dried before the great oratory begins.

It was all very grim indeed, and Marxists must have smiled happily over confirmation of their theories. The gloom is, of course, only intensified by the thought that the alternatives to Western civilization — Russian or Chinese or other types of barbaric societies — are so revolting. The only consolation is that the doom of the West has been foretold for a century, and yet it has survived both internal crisis and external threat. Maybe we'll still make it, despite all the evidence to the contrary.

This was a *provocative* and stimulating discussion, during which the participants behaved with courtesy throughout — in fact like products of Western civilization, unlike some of their predecessors on these panels.

WE WILL miss the old familiar faces. Still, it is great that we have a government at last. The newcomers looked as jolly coming in as their predecessors were long-faced going out. You can't please all the people all the time.

The most defenceless of our viewers, the young, won a great victory when the Television Authority decided to make Saturday *morning* TV a *permanent* feature of the Israeli landscape. In fact, they are likely to do far better than even the most optimistic among them can have thought possible: it seems probable *that the Friday* afternoon programmes will be augmented to include the fare which Orthodox children miss on Shabbat. Thus the non-Orthodox will have two bites at the cherry. Even if this involves seeing Danny Kaye twice in 24 hours, I suspect that they will be prepared to do so. One of the things that makes children such boring companions for adults is their love of repetition: if one reads them a story, they want it read again right away.

All the people who belaboured me for encouraging youthful ad*diction to the box* by my campaign for Sabbath TV will be out for my blood; but I am sure that the children will be nearly as delighted as their mothers, who will certainly be ecstatic at the prospect of somebody else amusing their broods.

On the woes of mothers, there was a very good "Kolbotek" programme last Thursday devoted to the unsolved problem of working mothers, who pay more for creches and household help than *the net amounts they can* earn. Yet many do go to work, we were told, because staying at home with the young day after day would drive them to distraction.

Now that Shulamit is in the Cabinet, and without a portfolio to distract her, maybe she can force whatever male chauvinist takes over the Treasury to look with a kindlier eye than his predecessor on expenses entailed in freeing mothers for work. And huge grants must obviously be made to the womens' organizations that run creches; from what we heard on the programme, the *shortage* is *appalling*.

Sports addicts cannot complain about plans for the World Cup: we are to see 12 matches live, plus others in retrospect. Shrewdly augmented by what Jordan gives, this should provide us with an elegant sufficiency. What a pity, though, that we will miss all the pomp and pageantry of the poor man's ballet because we have no colour.

My spies in Television House tell me that it would only cost $120,000 to $150,000 to hitch our star to a colour relay station, although it would cost very much *more to make our own indige*nous colour programmes. Some people in the House are pressing for Israel to adopt the relay idea, so that we can at least pick up colour programmes made elsewhere: others oppose it, because this would generate violent pressure to switch completely to colour at once, before we're ready, and because everybody would hock their souls to raise the necessary IL9,000 to buy colour sets, thereby ruining their own economies as well as the nation's. At the risk of enraging the same people who disapprove of Sabbath TV, *I must say we will* be very jealous of the Jordanians next month, during World Cup days. I wonder why they are so far ahead of us?

The short films made by TV House to encourage people to pay licence fees were excellent, although I was somewhat surprised by the choice of bare-faced robbery as the theme for one of them. Was the symbolism deliberate or unconscious?

RADIO / Ze'ev Schul

Decline of the West

"RENEWED ACQUAINTANCES" (First Programme, Saturday, 11.05,) brought us some unadulterated Turkish delight — all by *Burt Bacharach* — like "The World Needs Love," "Raindrops" and "What do you git when you fall in love." Edna Goren and some choice US minstrels rendered the vocals. Can't say which I liked more. Ms. Goren somehow managed to convey the mood and "feel" of the original even in Hebrew which, unless translated by some master like Avraham Shlonsky, can kill even the finest of lyrics.

Bacharach, now soundly established (financially), has been accused of overdoing it in his orchestration, especially in his use of fiddles and trumpets. That may be so. I still consider him the finest popular musician around. The fact is that a good many of the world's musical simpletons — and we seem to be a majority — *agree with me. His record of top*-of-the-list "hits" remains, I believe, unchallenged. Wish we had a couple of him around here at least to sit in on the panel of judges deciding what is good for us and what isn't at the annual Independence Day Festival which hasn't — to my mind — produced a decent catchy tune since *"Leila Rad"*.

And if we can't have Bacharach, how about a lot more of Edna Goren?

THE MEANING of the word "platform" depends on where you live. To the nine and ten-year-olds of kibbutz Yotvata, it is a *tractor-hitched trailer; if* you live in such urban places as Rishon Lezion or even Jerusalem, it is the centimetres-thick sole on a pair of women's shoes. Neta and Elnat represented the kibbutz sector and Einat (Rishon Lezion) and Ziva (Jerusalem) the sophisticated city dwellers in a highly revealing discourse on Fashion and Garments, (Second Programme, Friday, 17.05). Dalit Ormyan was a superb interviewer.

From the male point of view of Yotvata's Yoav, girls obviously have to wash more than boys "because they wear things you can see through." The way his classmate Neta sees fashion the principal difference between a weekday and a Shabbat is the hair-do. One pony-tail for the week, but two with a neat parting down the *centre for the day of rest.*

"People look at you and see you in the dining room and places," she says. Shabbat is when you wear your third outfit of clothes. One you wear in the morning, the second in the afternoon and evening. The third are the Shabat and festival ones. No problems — not even for a girl.

My mother insists on my wearing "things for festive occasions."

Asked how she would consider clothes, one of the girls from the *urban sector* divided them into three categories: sporty, fancy, and *schlumper*. About the best English equivalent, I suppose, is "sloppy." "Some women are deliberately *schlumpers* in the way they dress," she said. "I know one who does so because she hasn't got a nice figure, and she kind of tries to hide this by dressing *schlumpert*."

Neta of Yotvata disagreed with her friend Yoav's assertion that children in kibbutzim were at a disadvantage "because they wore less fashionable clothes because they had less money."

"I have yet to see any children turning up their noses at the clothes they get. I know. I've been in a kibbutz for a long time. Seven and a half years," Neta declared. "How old are you...?"

Pause.

"Seven and a half."

IN TERMS OF sheer repartee, the city children may have won the day. But they sounded precocious — *especially the Rishon Lezion* damsel who had, it emerged, already managed to participate in a fashion show and was full of ambition. She wanted to become "a doctor or something." Ziva of Jerusalem seemed more representative; but we liked Yoav's summary of kibbutz life best of all.

Asked whether some of the grown-up *haverot* might have second thoughts about working in the cowshed because it might spoil their hands, Yoav conceded that this might be so.

"But they keep this to themselves. If you live in a kibbutz, you accept its rules. It's like this joke about what a chap called Beethoven — no, I think it was a Greek — nu, what's his name, said about Greece just before they hanged him." Dalit: "The 'chap's' name was Socrates."

IMMIGRATION from Russia and the problems involved constituted the centrepiece of a First Programme's late evening broadcast last Thursday. It revolved round a research study commissioned by the Ministry of Absorption as early as 1969 from Professor Yehudit Shoval, — one of the Hebrew University's sociologists (who speaks a flawless Hebrew with only a slight hint of an Anglo-Saxon accent). Also participating in the panel were absorption experts and a lone Russian immigrant, Daniel Blutz.

Prof. Shoval, whose study lasted two years, stressed some of the specific problems of the Russian *olim* — *their approach to* "outsiders" and mistrust of strangers, found to remain almost undiminished even after ten years in Israel.

On the positive side of the ledger, the newcomers had come endowed with unusually high morale (as compared with Western olim) as well as a rare sense of identification with the State of Israel.

ELI LESHEM, head of the Jewish Agency's Research Department, pointed out that the study project did not include the Georgian and Bokharan communities, and that it was concluded prior to 1971 — that is to say before Russian immigrants began to reach this country in large numbers. He pointed out that the Russian *newcomers' principal problems* were finding suitable employment and integration into Israeli society. At the same time, he conceded that the basic problems had not changed much since the study *was com*pleted and that it was based on a significant number (1,560) of interviews...

It emerged that the integration of the newcomers was more successful in smaller townships than it was in the big cities. Prof. Shoval noted that the immigrants' tendency to isolate themselves within their own circles was partly due to the reserved, and occasionally downright hostile, attitude of segments of the Israeli population.

The chairman of the Association of Russian Immigrants, *Yehiel Duvdevani, argued that* the Shoval study was invalid because it was outdated and at its best reflected the attitude of a tiny proportion of the total of some 85,000 Russian newcomers now in Israel.

SUMMARIZING the discussion, Eli Leshem suggested that more genuine sacrifices would have to be made by the Israeli and that increased awareness of the importance of aliya to Israel was in itself not enough. While there was a tendency to believe that the attitude of the people had become more positive since the October war, a recent survey had shown that in fact nothing of the sort had happened.

Leshem's points were substantiated by telephone calls *received during the broadcast* — all of which referred to personal (housing or social) problems and why these weren't being attended to. The general implication was that the newcomers were still getting more than they *were entitled* to at the veterans' expense.

A timely programme.

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Radio for music lovers

TODAY: 08.05: Tomkins: Madrigal; Schubert: Fantasy; Dvorak: Sextet, op.48. 09.05: Mozart: Symphony No.40 (Dean Dixon); Da-Oz: "Leaves of Sorrow and Comfort" (Arenovich). 10.05: Beethoven: Symphony No.4 (Rodan); Atterberg: Suite (Rodan). 12.05: "My Concert". 1.05p.m.: Chopin: Piano Concerto No.1 (Brailowsky); Mendelssohn: "Midsummer" Night's Dream", op.61. 5.05p.m.: Boccherini: Cello Concerto; Tchaikovsky: Overture "1812". 9.05p.m. (STEREO): H.Schuetz: Two Psalms; Vivaldi: Guitar Concerto; Schubert: Symphony No.5 (Fischer-Dieskau). 10'05p.m.: Brahms: Piano Concerto; No.1 (Gilels). 11.35p.m.: "Finale".

SATURDAY: 08.05: Gluck: *excerpts from* "Orfeo ed Euridice" (Vaclav Neumann). 09.30: Musical Quiz. 1.05 p.m. (STEREO): Bach: Suite No.2 (Nicolet-Richter); Elgar: "Enigma" variations (Boult). 3.05 p.m.: Soler: Quintet; Sibelius: Quartet. 8.05p.m.: Peretz Yaron, flute, plays works by Telemann, Casello, Hindemith, Dutilleux, 8.40p.m.: B.Goldenthal sings arias by Rossini and Bellini. 11.05 p.m.: "Listen and solve."

SUNDAY: 08.05: Handel: flute Sonata; J.Schubert: Symphony for piano, violin, 2 Horns. Mozart: Violin Sonata; Beethoven: "Meeresstille und gluecklliche Fahrt"-Overture. 09.05: Mendelssohn: Variation serieuses (Brailowsky): Songs (Fischer-Dieskau); Quartet, op.80. 10.05: Dvorak: Scherzo Capriccioso; Shostakovich: Violin, Concerto No.1 (D.Oistrakh). 12.35: Ron Porat, violin-Tal: Sonata; Sibelius: Sonatina. 1.05p.m.: Scriabin: Symphony No.3. 4.06p.m.: "Musica Viva": Olivier Messiaen: "Chronochromie", "Sept Haikai", 5.05p.m.: Byrd: Mass; Casmano: Magnificat. 8.05p.m.: Milhaud: "Five Little Symphonies" (Berio); Mozart: excerpts from "La nozze di Figaro" (Bertini). 9.25p.m.: Debussy's life-II. 11.05p.m.: Brahms: Piano Quartet No.2.

MONDAY: 08.05: Famous Artists. 09.05: "Light Classics". 10.05: P.Saltzman, L. Fenives-Bach-Liszt: Prelude and Fugue; Faure: Nocturne; Beethoven: "Kreutzer" -Sonata. 12.35: Danzi: Quartet. 1.05p.m.: Music of Belgian composers. 4.06p.m.: Schubert: "Schwanengesang" (Michael Schopper). 5.05 p.m.: "The Happy Station". 8.05p.m. (STEREO): "Verdi: "Rigoletto" (Sutherland). 11.05p.m.: C.P.E. Bach: Concerto for Harpsichord, Piano and Orch.; J.S.Bach: Magnificat (Barenboim).

TUESDAY: 08.05: Schubert: Octet. 09.05: Rostropovich. 12.35: Choruses by Brahms. 1.05p.m.: Ravel: Tombeau de Couperin; Berlioz: 2 Parts from "Damnation of Faust"; Roussell: Serenade. 4.06p.m.: Military Music; the March. 5.05 p.m.: "Jazz". 8.30p.m. (STEREO): Symphony Concert (see "Poster").

WEDNESDAY: 08.05: Mahler: Symphony No.4 (Concertgebouw-Solti). 09.05: Orlando di Lasso: Canzonetta; Beethoven: Rondino for Winds; Mendelssohn: Quartet, op.13; Ravel: Sonatina (Katz). 10.05: Rimsky-Korsakov: Capriccio Espagnole; Dvorak: Cello Concerto (Rostropovich). 12.35: Mendelssohn: Songs without words (Daniel Adni). 1.05p.m.: C.P.E.Bach: Cello Concerto (Tortelier); Nilsen: Symphony No.3. 4.06p.m.: Arturo Toscanini. 5.05 p.m.: Wind Bands. 5.35 p.m.: Quiz. 8.05p.m. (STEREO): Tel Aviv Piano Quartet: Mozart; Divertimento; K.563; Dvorak: Piano Quartet. 11.05p.m.: "My Concert".

THURSDAY: 08.05: Famous Artists. 09.05: Ravel: "L'Heure Espagnole". 10.05: Bach: Sonata (D.Benyamini, viola); Boismortier: Sonata for 3 Flutes; Beethoven: Serenade, op.25. 12.35: Mindru Kats plays Haydn: *Arietta son variazioni*; Kabalevsky: 3 Preludes; Chopin: Ballade No.2. 1.05p.m.: Schumann: Overture "Manfred"; Mahler: "Kindertotenlieder" (Fischer-Dieskau); Brahms: Haydn-Variations. 4.06p.m.: (STEREO): Symphony Concert-repeat from Tuesday Night. 8.05p.m.: "This is Studio ONE"-Magazine. 9p.m.: "New Sounds" (STEREO): *Hessischer* Rundfunk-Schidlowsky: Requiem for 12 Voices; Johannes Fritsch: "Translation of Emotion to Proportion"; Christfried Schmidt: Psalm 21. 11.05p.m.: Mendelssohn-Youth.

TV PROGRAMMES

FRIDAY

5.00 The Partridge Family. 5.25 Erev Shabbat programme. 6.00 News. 8.05 Shabbat Song. 8.10 Weekly Magazine. 9.10 "I Sing of Thee, My Country" — second programme in a series of historical songs. 10.00 "In Name Only" — film. 11.15 News.
Educational: 7.50 Technical Drawing 9. 8.15 Maths. 7. 8.40 Literature 7-9. 9.05 Maths. 6. 10.00 Biology 10. 10.40 Youth Magazine. 11.30 Art. 12.30 Youth Magazine. 4.00 For Kindergarteners. 4.30 Literature. 4.80 Music.
Arabic: 6.00 News. 6.04 Film. 7.45 News. 8.02 Programme Review.

SATURDAY

8.00 Hamavdil. 8.30 Mabat. 9.10 Ironside. 10.00 Mabat Sport. *10.50 Entertainment* from Abroad. 11.40 News.
Arabic: 6.00 News. 6.04 Requests. 6.33 Innovations and Inventions. 6.45 Entertainment from Abroad. 7.30 News.

SUNDAY

5.30 News. 5:32 The Brady Bunch. 6.00 Ot Ot Ot. 8.00 Youth Magazine. 8.30 Mabat. 9.00 "It Takes a Thief." 9.50 "Swan Lake" — Royal Ballet with Fonteyn and Nureyev. 11.30 News.
Educational: 7.50 Technology 9. 8.15 Geometry 9. 8.40 *Literature 2-5. 9.05 English* 5. 10.00 English 9. 10.20 Science 8. 10.45 French. 11.05 Algebra 9. 11.25 Maths. 5. 12.00 English 10. 1.00 Technical Drawing 9. 1.20 Literature 7-9. 4.00 Handiwork. 4.10 Know Your Country. 4.30 "Religion and the State."
Arabic: 6.30 News. 6.32 "Sami and Susu." 7.00 "China" — Documentary. 7.30 News and Weekly Magazine.

MONDAY

5.30 News. 5.32 "Windows on the World" — a Magazine programme. 6.00 "Games and Hobbies." 8.00 "Pollyanna." 8.30 Mabat. 9.00 Entertainment from Abroad. 9.50 "Equal amongst Equals." — Documentary. 10.20 "Cannon." 11.10 News.
Educational: 8.15 English 6. 9.05 Geometry 6. 10.00 Biology 9. 10.20 English 5. 11.00 Advice and Guidance 8. 11.25 Geometry 8. 12.00 Biology 10. 12.30 Science 7. 12.40 Literature 2-5. 1.00 Biology 9. 1.20 Science 6. *1.40 Film.* 4.00 *Songs.* 4.14 English. 4.30 Biology 4.52 Story.
Arabic: 6.30 News. 6.32 Sport. 7.17 Projector. 7.27 Programme Review. 7.30 News.

TUESDAY

5.30 News. 5.32 Service Broadcast. 5.42 Science Series. 6.05 A short film with Charlie Chaplin. 6.20 "My Friends all over the world" — Scotland. 8.00 Morasha. 8.30 Mabat. 9.00 "McMillan and Wife." 10.15 Moked. 11.05 News. 11.10 Service Broadcast.
Educational: 9.05 Maths 7. 10.00 English 9. 10.20 English 6. 10.45 For Kindergarteners. 11.05 Geometry 9. 11.25 English 7. 12.00 English 10. 12.30 English 8. 1.00 Technology 9. 4.00 Story 4.12 "Pollution." 4.45 Electricity.
Arabic: 6.30 News. 6.32 "Air Force" — Documentary. 7.00 Family Magazine. 7.30 News.

WEDNESDAY

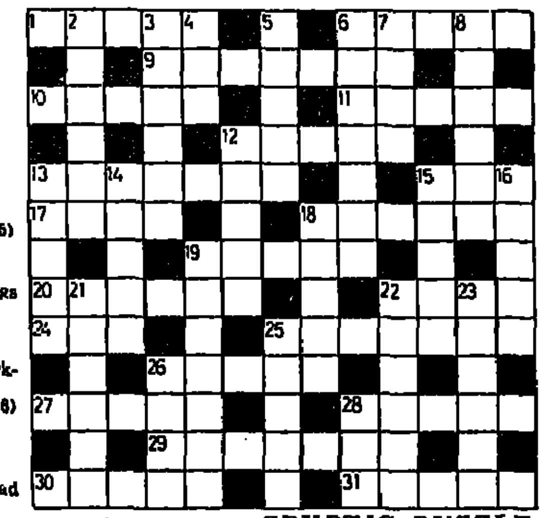
5.30 News. 5.32 My Friend Flicka. 5.55 Songs. 6.00 Cartoons. 8.00 Nanny and the Professor. 8.30 Mabat. 9.00 "America" — Documentary. 9.50 "Susan Slept Here" — film. 11.25 News.
Educational: 8.15 Maths. 5. 8.40 A Game on Words 7-9. 9.05 Maths. 8. 10.00 English 9. 10.30 English 7. 10.45 Story. 11.05 Biology 9. 11.25 English 8. 12.00 Algebra 10. 12.20 Geometry 6. 1.00 Art. 1.20 Science 7. *1.40 Literature* 7-9. 2.10 Technical Drawing 9. 4.00 For Kindergarteners. 4.25 English. 4.45 Electricity.
Arabic: 6.30 News. 6.32 Programme for Youth. 7.00 Poetry. 7.05 "Visiting Card." 7.27 Programme review. 7.30 News.

THURSDAY

5.30 News. 5.32 Circus. 5.40 Daktari. 8.00 "Kolbotek." 8.30 Mabat. 9.00 Hawaii 5-0. 9.50 "Clearing the Head" — a satirical programme. 10.40 The Match of the Week. 11.30 News.
Educational: *8.15 Geometry* 8. 8.40 Literature 2-5. 9.05 Maths. 6. 10.00 Technology 9. 10.20 Maths. 5. 10.45 For Kindergarteners. 11.05 Biology 9. 11.25 Science 7. 1.20 French. 1.40 "Know your Country." 4.00 English. 4.22 Geometry. 4.36 A Programme with Gil Aldema and Azaria Alion. 5.00 Youth Magazine.
Arabic: 6.30 News. 6.32 *Cartoons.* 6.45 This is your problem. 7.30 News.

TWO-IN-ONE CROSSWORD

Use the same diagram for either the Easy or the Cryptic puzzle.



EASY PUZZLE

ACROSS

1 Wide (5)
5 Come forth (5)
9 Far (7)
10 Dodge (5)
11 Dance (5)
12 Wrath (5)
13 Enter uninvited (7)
15 Insect (3)
17 Observes (4)
18 Strangeness (6)
19 Disposes of for money (5)
20 Followed (6)
22 Only (4)
24 Neck-wear (3)
25 Makes up one's mind (7)
26 Happen again (5)
27 Article of furniture (5)
28 Proclamation (5)
29 More than a few (7)
30 Invited (5)
31 Drive back (5)

DOWN

2 Gorge (6)
3 Snakes (6)
4 Expire (3)
5 Pebble (5)
6 Means (7)
7 Heavenly body (4)
8 Pressing (6)
12 Stated further (5)
13 Small island (5)
14 Strained (5)
15 Helped (5)
16 Wheel coverings (5)
18 More aged (5)
19 Cut off (7)
21 Periods of darkness (6)
22 Central part (6)
23 Save (6)
25 Sand-hills (5)
26 Move up (4)
28 Part of the head (3)

Wednesday's Easy solution

ACROSS.—3, Peril. 8, Radar. 10, Nasal. 11, Rip. 12, Wrist. 13, Contain. 15, Eerie. 18, Urn. 19, Scream. 21, Present. 22, Rule. 23, Edge. 24, Smartly. 26, Chaste. 29, Tea. 31, Tutor. 32, Mention. 34, Livid. 35, Ink. 36, Staid. 37, Money. 38, Defer.

DOWN.—1, Baron. 2, Rapture. 4, Earn. 5, Insect. 6, Later. 7, Mania. 9, Din. 12, Winsome. 14, Are. 16, Ready. 17, Ember. 19, Snorted. 20, Tract. 21, Pleat. 23, Elation. 24, Stride. 25, Ten. 27, Hurts. 28, Solid. 30, Poker. 32, Mile. 33, Inn.

Wednesday's Cryptic solution

ACROSS.—3, Gloss. 8, Joker. 10, Pagan. 11, Rip. 12, Basil. 13, *De-noted. 15, Dears. 18, Rec. 19,* Bes-si-e. 21, Stagger. 22, Lois. 23, Adze. 24, Brown-i-e. 26, Forces. 29, Ea-R. 31, Frees. 32, Get well (cards). 34, L-IV-en. 35, Ale. 36, Field. 37, Lying. 38, Seams.

DOWN.—1, Bored. 2, RE-ports. 4, L-O-ad. 5, Spider. 6, Sales (resistance). 7, Ma-or-I. 9, Kin. 12, Be-GG-ars. 14, Tea. 16, A-side. 17, S-even. 18, Between. 20, Cliff. 21, (In)Store. 23, Air-ways. 24, Beside. 25, Nat(tan). 27, Orbit. 28, Cells. 30, B-Len-d. 32, Germ. 33, El-I.

CRYPTIC PUZZLE

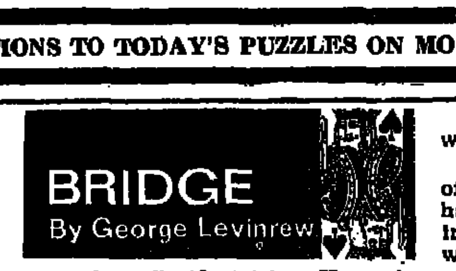
ACROSS

1 Fishy associates of the carpenter? (5)
6 Neglects to read a footnote on a runner? (5)
9 As a batsman, is he a good cobbler? (4, 3)
10 Kid a fellow a lot (5)
11 The singing form Bill's in? (5)
12 Make newer! (5)
13 A number always included by a girl (7)
15 Is such type read aloud? (3)
17 She's rooted to the spot (4)
18 A foreigner has it in him to be courteous (6)
19 Is it round as a bell? (5)
20 Selfless people in the throes (6)
22 In care of molestation? (4)
24 No whinny is heard (3)
25 Island where an officer gets a bit scared? (7)
26 Sober, saintly assistance (5)
27 Downpour cold as steel, maybe (5)
28 You must do so before you can get a divorce (5)
29 Having a meal out may make you feel better (7)
30 Keep fit on the track? (5)
31 A perpetually discouraging answer (5)

DOWN

2 Noisy nose? (6)
3 They're yer feet, me old china! (6)
4 Portion of salmon (female) (3)
5 Carver's companion (5)
6 Sausage the Spanish put in cabbage (7)
7 Be aware of turning a bit wonky (4)
8 What cigarettes cost? (6)
12 Obviously, they have their winners (5)
13 Foreign yes-man? (5)
14 One-time government watering-place (5)
15 Cross-country runner! (5)
16 Letter concerning three points (5)
18 Quietly go ahead and beg (5)
19 Benjamin disturbs a bittern (7)
21 Movie queen Elizabeth. (Royalty? Not quite) (6)
22 Frenchified scene of some event (6)
23 *Hardly* uncommon? (6)
25 Also a rising note? (5)
26 Half-way house, it seems (4)
28 Three-legged islander (3)

SOLUTIONS TO TODAY'S PUZZLES ON MONDAY



Mrs. A. Heinabach
North
♠ 9 8 7 3
♡ K Q 10 5
♢ A J
♣ A 7 3

West
♠ K 10
♡ A 7 6 4 3
♢ 5 3 2
♣ Q 4 2

East
♠ —
♡ J 9 8 2
♢ K 10 9 8 6
♣ 10 9 6 5

Mrs. J. Boshi
South (D)
♠ A Q J 6 5 4 2
♡ —
♢ Q 7 4
♣ A 7 3

The bidding:

South	North
1 ♠	3 ♡
4 ♠	4 NT
5 ♢	6 ♠

The lead was the ♡ A. How would you play to make six?

Should the spades split your problem is what to discard in an effort to make all 13 tricks. You also wonder if the ♠ finesse is desirable. In any event how do you plan to handle the finessing situation in diamonds and clubs?

Mrs. Boshi ruffed the ♡ and played the ♠ A. East discarded the ♢ 9. The ♢ A won the next trick and two diamonds were sluffed on the high hearts. A ♢ was ruffed, the ♣ 8 *was played to the Ace, and* the last ♡ in dummy was ruffed by declarer. West was then thrown in with the ♠ K and forced to give declarer a ruff and a sluff or a free ♣ finesse. Thus the contract was made.

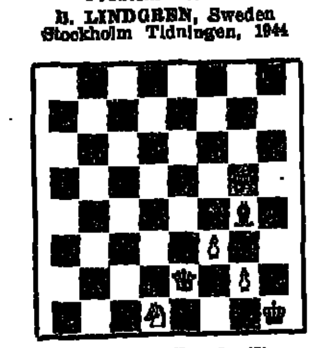
If West had shown out on the play of the ♠ A declarer would still have made her contract by a throw in play on East. Two top clubs would then trump a ♣ and would have been won and a ♣ discarded on a high ♡. Declarer throw in East with a ♠. East would then be forced to lead a ♡ giving South two discards of diamonds on the hearts, or a ruff and a sluff if a ♣ is returned, or a free finesse of diamonds. The opening lead of a ♣ or a ♢ would have scuttled the contract. In light of the bidding the lead of the ♡ A was surely questionable. However, if North had reached a slam without bidding hearts the lead of the ♡ A would have had more validity. E-W Vul

Problem No. 2515
E.E. WESTBURY, England
1st Pr. The Puzzler, 1934

Kc1; Qd2; Re3, Rf8; Bc7, Bf5; Ktg6; Pd7, e7, h4. (10)
Kf6; Qh8; Rd6, Rg8; Ba8, Bg7; Pb6, d4, f7, h5. (10)

White mates in two (2x)

Problem No. 2516
B. LINDGREN, Sweden
Stockholm Tidningen, 1944



Kg5; Qe2; Ktd1; Pf3, g2. (5)
Kh1; Bg4. (6)

White mates in three (3x)

SOLUTIONS. Problem No. 2511 (Goldschmeding). 1.Kt:d6!; 1.Kt:e5? Ktd4! Problem No. 2512 (Hultberg). 1.Rf3 a3. 2.Rd3 a2 3.Rd4; 1.— b3 2.Re3 b2 3.Re4.

CHESS / Eliahu Shahaf

NETANYA 1974

The 16th Shach-Kalt (Recreation Chess) Festival was held at Hotel Hakibbutz, Netanya, May 9th to 19th. The 11th international tournament, which was the main event of the Festival, was won by International Master Yair Kraidman who *scored 8 points out of 11* games. He was followed by L. Piasetski (Canada) 7½, S. Kagan and Y. Bleiman 6½, V. Liberzon, L. Lederman and J. Eslon (Sweden) 5½, S. Friedman 5, A. Denker (US) 4½, R. Naranja (Philippines) and M. Czerniak 4, A. Kaldor 3½ points. The Hapoel class I championship was won by national master M. Kalir (8½ out of 11, unbeaten). Israel women's champion Olga Podrashenskaya triumphed in the class II championship with the fine score of 9 points out of 11 games, while the class III championship went to Gideon Liss.. *Altogether* some 120 players from Israel and abroad took part in the traditional event.

Here is one of the fine games played in the main event:

Sicilian Defence

L. LEDERMAN — S. FRIEDMAN

1.e4 c5 2.Ktf3 b6 3.d4 Bb7 4.Ktc3 g6 5.Be3 d6 6.Bc4 Bg7 7.Qe2 c:d 8.Kt:d4 Ktf6 9.0-0-0 Ktbd7 10.f3 0-0 11.h4 h5 12.Qd2 a6 13.Bh6 Kh7 14.B:g7 K:g7 15.g4! Rh8 16.g5 Kte8 17.f4 Ktc7 18.Rhe1 b5 19.Bb3 Ktc5 20.e5 d:e 21.R:e5 Kt:b3+ 22.a:b e6 23.Qe3 Qb8 24.f5! e:f 25.Re7 Kg8 26.Kt:f5! g:f 27.Rd-d7 Ktd5 28.Kt: d5 B:d5 29.R:d5 Qh2 30.g6 Q:h4 31.g:f+ Kf8 32.Re8+ Kg7 33.Qe5+ Qf6 34.f8Q+ R::f8 35.Rd7+ Kg6 36.Re6 h4 37.R:f6+ R:f6 38.Qe7. Black resigns.

HUNGARIAN VICTORY

The double round match between Hungary and Austria resulted in a convincing victory of the *Hungarians* who trounced their hosts 14½ — 5½. An interesting opening occured in the following game:

Dutch Defence

M. VADASZ — A. HELTZL

1.Ktf3 g6 2.d4 f5 3.h4 Ktf6 4.h5 Kt:h5 5.R:h5! *g:h* 6.e4 d6 7.Ktg5 c6 8.Q:h5+ Kd7 9.Kte6 Qb6 10.Ktd3 Qa5 11.c3 Kta6 12.Ktc4 Qb5 13.Ktc5+ d:c 14.B:b5 c:b 15.Q:f5 Ke8 16.Qh5+ Kd7 17.Q:e5 Rg8 18.Q:b5+. Black resigns.

WOMEN'S WORLD CHAMPIONSHIP

Nana Alexandria and Marta Schull, both of the USSR, are currently engaged in the semi-final match of the women's world championship played in Riga. Here is the second game of the match.

English Opening

M. SCHULL — N. ALEXANDRIA

1.c4 e5 2.Ktc3 Ktf6 3.g3 Bb4 4.Bg2 0-0 5.e4 B:c3 6.d:c a5 7.Qc2 a4 8.Ktf3 d6 9.0-0 Ktbd7 10.Kth4 Ktc5 11.Ktf5 Bd7 12.Kte4 h6 13.f3 Rb8 14.Re1 b5 15.c:b R:b5 16.Be3 Kte6 17.Rad1 Qb8 18.Rd2 Re8 19.Ktd3 Bc6 20.Qd1 d5?! 21.Kt:e5! Ba8 22.Q:a4?! d:e 23.f4 R:b2 24.R:b2 Q:b2 25.Ktg4 Rd8 26.Kt:f6+ g:f 27.Qb4 Q:a2 28.Qe7 Rd3 29.Bf1 Kg7! 30.h4 R:e3 31.f5 Ktd4! 32.Q:f6+ K:f6 33.B:d4+ Kf5 34.B:e3 Qa7+ 35.Kg2 e3+ 36.Kh2 Qa2+ 37.Re2 Qd5 38.Bh3+ Kg6 39.h5+ K:h5 40.g4+ Kg5. White resigns.

THE BRILLIANT TOUCH

White — Kf2; Qa5; Re5, Rh1; Bg5; Pb2, e4, f3, g4. (9). Black — Kg6; Qf7; Rb6, Rc6; Bb5; Pa6, *h4,* d4, h6. (09).

1.B:h6! R:h6 2.R:h6 R:h6 3.Qd8+ Kg7 4.Re7 d3 5.g5 Rh2+ 6.Kg3 Black resigns. (Hennings — Smejkal, Sotchi, 1973).

SPECTACULAR MOVE

White — Kg1; Qf8; Rc1, Re3; Be7; Pc3, f2, g2, h3. (9). *Black* — Kg8; Qd5; Rd7, Re8; Ktd2; Pa7, b7, f7, g6, h7. (10).

White shocked his opponent by 1.Qh8+!! which forced his immediate resignation. (Butnoris — Gutman, USSR, 1974).

BREAKTHROUGH

White — Kh3; Qg8; Pb3, d5, g3, h4. (6). Black — Ke5; Qc2; Pb4, c5, d6, g5. (6).

1.—g4+! 2.Q:g4. (2.K:g4 Qf5x) 2.—Qf5! 3.h5 c4 4.h6 Q:g4+ 5.K:g4 Kf6, and Black wins. (Tatai — Mariotti, Rome, 1972).

WHAT'S ON

Plant a Tree in Israel
With your Own Hands:
Free tours for planters to the Hills of Judea leave every Monday and Wednesday from Jerusalem and every *Tuesday from Tel Aviv. For details and* registration please call Visitors Department, Keren Kayemet Le Israel (Jewish National Fund); in Jerusalem — Rehov King George, corner Rehov Keren Kayemet Tel 35261. In Tel Aviv — 96 Rehov Hayarkon opp Dan Hotel, Tel 234449
Visiting Jerusalem?
Carta's Historical Atlas of Jerusalem is a must — get it today at your hotel shop
A Stone in David's Tower, Sound and Light Show in Jerusalem. Every evening, except Friday, 7 30 p.m. in Hebrew, 8 45 p m in English. Additional show at 10 p m - Mon., Tues., Wed., Sat., in English Sun., Thurs in French Tickets Jerusalem agencies and Citadel box office (evenings). Please come warmly dressed
Hadassah Tours
1 Medical Centre at 9 30 a.m., 11 00 a.m., 12.15 p m. and 2 00 p m. Last tour on Friday at 12.15 p.m. *Kennedy Building. No charge.* Buses 19 and 27.
2 Morning half-day tour of all Hadassah projects IL 40 ($2) per person towards transportation and refreshments By reservation only Tel 416333.
HEBREW UNIVERSITY, conducted tours in *English, weekdays at 9 and 11 a.m. starting from the* lobby of The Administration Building at the Givat Ram Campus Tours of the Mount Scopus Campus at 11 30 a.m. from the lobby of the Truman Building. *For further details call Public Relations Dept.* Tel. 30211 ext 725
Tourists and visitors come and see the General *Israel Orphans Home for Girls, Jerusalem, and its* manifold activities and impressive modern building Free guided tours weekdays between 10 & 1. Bus No 6 Kiryat Moshe, Tel. 523291.
Jerusalem Biblical Zoo, Schneller Wood Romema. Tel 533472. 7 30 a m.-dusk.
WIZO
Wizo Tourist Department, 1 Rehov Mapu. Free Daily Tours, 9 a.m., call 226060.
1. Rehov Mapu Daily Home Hospitality Service run by Israeli volunteers for volunteers from abroad.
Open House for New Immigrants, Tourists, Wizo *Members every Tuesday, 4-6 p.m.*
AT THE KHAN THEATRE (opposite railway station)
1. Folklore Evening of Song and Dance, with Inbal. Every Wednesday at 9 p.m.
2. Piano recital with Ilan Rogoff postponed from Saturday 25.5.74 to 8.6.74 at 8.30 p.m.

TEL AVIV

Tel Aviv Museum, Sderot Shaul Hamelech. *Exhibitions: New Building: Moshe Castel Retrospective Exhibition* Graphic Halls — Lovis Corinth: 120 drawings, etchings, lithographs, woodcuts. Eric Bruun — Posters from Finland: Meyerhoff Hall: Israeli art. Jaglom Hall: Impressionism. Hall No. 3; *Surrealism, post-cubism. Haft Hall: kinetic art.* Helena Rubinstein Pavilion, 6 Rehov Tarsat. Uri Lifshitz Paintings, Drawings, Etchings. Visiting hours in both buildings: Sun., Mon., Wed., Thurs— 10 a.m.-5 p.m. Tues. 10 a.m.-1 p.m.; 4 p.m.-10 p.m.; Fri 10 a.m.-2 p.m.: Sat. 6 p.m.-10 p.m.
The Helena Rubinstein Art Library (new building) *open: Sun.-Thurs: 10 a.m.-4 p.m.; Fri. 10 a.m.-1 p.m.*
Ha'aretz Museum, Tel Aviv Museum Centre, Ramat Aviv (1) Glass Museum; (2) Kadmon Numismatic Museum; (3) Ceramics Museum; (4) Museum of Science and Technology; (5) Museum of Ethnography and Folklore (6) Alphabet Museum; (7) Nechushtan Pavilion; (8) Tel-Qasile Excavations; Open: Sun., Mon., Tues., Wed., Thurs., 9 a.m.-4.00 p.m. Fri. 9.00 a.m.-1 p.m., Sat. 10.00 a.m.-2.00 p.m.
Temporary exhibition at the Glass Museum, Ramat Aviv: *Glass from Scandinavia.*
MUSEUM OF ANTIQUITIES OF TEL AVIV-YAFO, 10 Rehov Mifrats Shlomo. Open as above.
MUSEUM OF THE HISTORY OF TEL AVIV-YAFO, 27 Rehov Bialik. Open as above but closed Saturday.
Conducted Tours:
Tel Aviv University
Free conducted tours in English, of RAMAT AVIV CAMPUS daily except Saturday. Assembly point at University — 10.30 a.m. Public Relations Dept. —Transportation — by public buses 25, 28, 79, 80. *Free transportation on Mondays and Wednesdays* from hotels: 9.30 a.m.-Tadmor, Sharon, Accadia, Valldor, Samuel, Astor, Dan Park, Deborah, Adiv, Ami, Shalom, Basle. 10 a.m.-Sheraton, Hilton, Ramat Aviv.
American Mizrachi Women's Organisation 16, 18 Rehov Dov Hos, Tel Aviv, call Tel. 220187, 243106; *Jerusalem 222649, 821008;L Haifa, 84538; Beersheba.* 3171.
ORT ISRAEL: for visits please contact: ORT Tel Aviv, Tel. 762291-2; ORT Jerusalem, Tel. 233475; ORT Haifa, Tel. 668000. ORT Netanya, Tel. 22922.
National Religious Women's Organisation Mizrahi and Hapoel Hamizrahi Women in Israel, 166 Rehov *Ibn Gvirol, Tel Aviv; call* Tel. 03-758942, 03-440316. Jerusalem: Tel. 02-30620, 02-35282. Mondays, Wednesdays guided tours, through Neve Sara Herzog Complex, Bnei Brak.
WIZO
Wizo Tourist Department, 116 Hayarkon St. Free Daily Tours, 9 a.m. Call 232939.
38 Rehov David Hamelech. Daily Home Hospitality Service run by Israeli volunteers for volunteers from abroad
Open House for New Immigrants, Tourists, Wizo, Members every Wednesday, 4 6 p m. When in Tel Aviv, *visit the Wizo Boutique 38 Rehov David Hamelech*
Moetzet Hapoalot — Pioneer Women Courtesy tours Sunday through Thursday 9 a m. Tel Aviv, Histadrut Bldg., 93 Rehov Arlosorov, Tel. 261111. Jerusalem, Beit Elisheva, Rehov Elazar Hamodai, Katamon, Tel 31616. Haifa Community Centre, 14 *Rehov Zalah, Kiryat Eliezer*, Tel. 523559 Phone for reservations
• **Canadian Hadassah-Wizo Office**, 118 Hayarkon. Tel 227060. 8 a.m.-2 p m.
Hadassah Club, 30 Rehov Hayarkon. Tel 56039.
Israel Has Museum, depicting the "Rebirth of Israel." Shalom Mayer Tower, Tel Aviv. Tel. 57304.

NETANYA

WIZO
Wizo Tourist Department. Free tours conducted by *appointment Please call Mrs Zelzion* 053-23192 13 McDonald Rd Daily Home Hospitality Service run by Israeli volunteers for volunteers from abroad Open House for New Immigrants, Tourists, Wizo Members, every Wednesday 4-6 p.m.

HAIFA

Hadassah Club Youth Aliya office, 209 Rehov Hameginim Tel 612151, 664578
Goldman Art Gallery 63 Sd Hanassi, Haifa, Tel. 80480 Exhibition of Sculptures by Aaron Bezalel Open daily 10 a.m.-1 p m., 4-7 p m., 8 10 p m., Sat. 6-9 30 p m.
WIZO
Wizo Tourist Department. 50 Rehov Moriah Daily Tours, 8 a.m. Free of charge. Call 81449. Daily Home Hospitality Service run by Israeli volunteers for *volunteers from abroad Open House for New Im*migrants, Tourists, Wizo Members, every Wednesday, 4 6 p m
University of Haifa. Free conducted tours in English; daily from 9 a.m. till 4 p.m. Friday, 9 a.m. till 2 p.m. Details Public Relations Dept., Tel 254405.

EILAT

WIZO
Wizo Tourist Department. Daily Tours. 9 a.m. Free of charge. Please call Mrs. Faye Morris, 059-2981.

NEHARIYA

WIZO
Wizo Tourist Department. Free Daily Tours, 9 a.m. Please call Mrs. Zimenauer 04-920097.

SATURDAY
JERUSALEM

Organ Music by Philip Regev every Saturday at 11.30 a.m. Y.M.C.A. Auditorium. Public welcome.

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3.6, 6.6, Tel Aviv at 8.30
CIRCUS PRINCESS
Premiere, June 1, Tel Aviv at 8.30 p.m.
Premiere June 5, Binyenei Ha'ooma, Jerusalem at 8.30
LE NOZZE DI FIGARO — MOZART

יד יצחק בן-צבי
ירושלים

Yad Izhak
Ben Zvi
Jerusalem

PROGRAMME FOR THE WEEK

SUNDAY, JUNE 2
LECTURE COURSE IN ENGLISH
on
JERUSALEM THROUGHOUT THE AGES
7-9 p.m. The Development of Jerusalem in the 2nd Temple Period — *Dr. Magen Broshi*
Chairman: Rabbi Stanley Steinhart

MONDAY, JUNE 3
SEMINAR ON "THE HOLY CITIES"
(in Hebrew)
6.30 p.m. The Renewed Jewish Settlement in Hebron — its History and Background — Rabbi Eliezer Waldman
In Cooperation with the Department of Culture, Jerusalem Municipality

TUESDAY, JUNE 4 and THURSDAY JUNE 6
A Course on Jerusalem for Teachers (in Hebrew)
In cooperation with the Joint Committee for the Advanced Training of Educational Personnel — Ministry of Education and Culture

THURSDAY, JUNE 6
A. Seminar for Study of Talmud Eretz Israel
(in Hebrew)
The Shema and The Ten Commandments — Rabbi Dr. N. Drazin
Coordinator: Rabbi Dr. Mendell Lewittes
at 8 p.m. at Yad Izhak Ben Zvi, Rehavia, Jerusalem
B. The Yearly Seminar in Tel Aviv on
"The Yishuv in Eretz Israel Throughout the Ages"
The Settlement in Trans Jordan — Dr. Oded Bustenai
The Nomads Along the Borders of Eretz Israel — Dr. Israel Efal
In cooperation with the Department of Culture and Youth, Tel Aviv Municipality
Registration is open for the Three Study Days on The History of Jerusalem in the 2nd Temple Period Monday through Wednesday 17-19 June 1974
Further details and Registration at
Yad Izhak Ben Zvi, P.O.B. 7660 Tel. 39202/1

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ISRAEL PREMIERE 2 shows, 7.15, 9.30
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one of the greatest adventures based on scenes from
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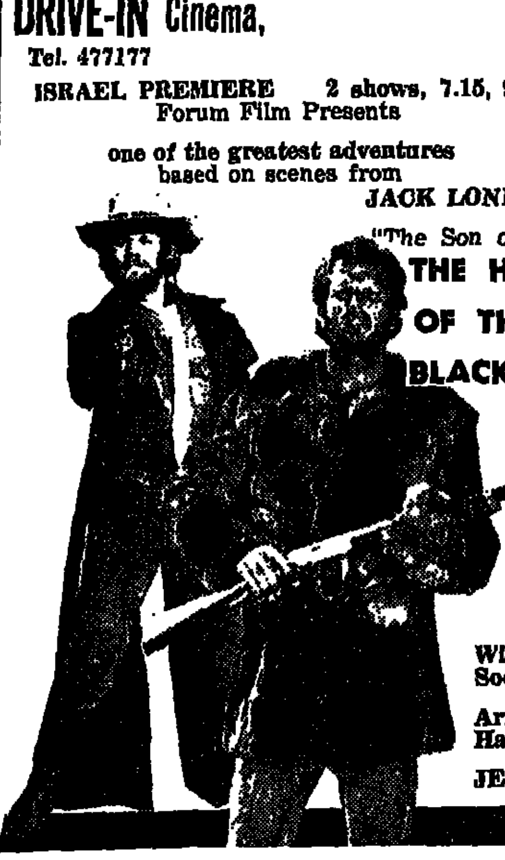

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with JON VOIGT
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Israel Theatres

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Final performance in Haifa
Tomorrow, June 1, Haifa
Sun., June 2, Haifa
Cameri Theatre Play
THE SEAGULL
Thur., June 6, Haifa Stage 2
SYLVESTER '72
Tomorrow, Sat., June 1, Sdot Yam
Mon., June 3, Kiryat Bialik

The Cameri Theatre
THE SEAGULL
Sat., June 1, Tel Aviv
Sun., June 2, Tel Aviv
Tue., June 4, Tel Aviv
VARDA'LE'S YOUTH
Last 2 performances
Mon., June 3, Tel Aviv
Premiere
FOR I STILL BELIEVE IN YOU
Sat., June 8, Tsavta, Tel Aviv

Habimah
HO! HO! JULIET
Tel Aviv, Large Hall
Sat., June 1
Small Hall
THE ETERNAL HUSBAND
Habimartef
WHO IS WHAT?
Tonight 9.30 p.m.
Premiere
THE DEATH *OF DANTON*
by George Buechner
producer: Yossi Milo
Thur., June 6, Large Hall

THE ISRAEL CINEMATIQUE
Tel Aviv-Yafo Municipality
Youth and Culture Dept.

Tel Aviv University
Faculty of Arts and Communications

The Israel Film Archives, Haifa

1.6. at 6.30	A MIDSUMMER NIGHT'S DREAM — Max Reinhardt; Wilhelm Dieterle
at 9.00	OTHELLO — *Orson Welles (no subtitles)*
2.6. at 6.30 *and 9.00*	LES PARAPLUIES DE CHERBOURG — Jacques Demy
3.6. at 4.00 at 6.30	MAKBETH — Roman Polanski KAMERADSCHAFT — G.W. Pabst (Dialogue in German and French)
at 9.00	WESTFRONT 1918 — G.W. Pabst (Dialogue in German)
4.6. at 6.30 at 9.00	LE NOTTI DI CABIRIA — Federico Fellini *A FILM OF WILLIAM WYLER* (Particulars in the Cinematique)
5.6. at 4.30 at 6.30 at 9.00	JULIUS CAESAR — Joseph L. Mankiewicz OTHELLO — Orson Welles (no subtitles) A MIDSUMMER NIGHT'S DREAM — Max Reinhardt; Wilhelm Dieterle
6.6. at 6.00 at 9.00	*LE MUR* — Serge *Roullet* BENITO SERENO — Serge Roullet
7.6. at 2.30	*JULIUS CAESAR* — Joseph L. Mankiewicz (Will be shown in the Tel Aviv Museum)

4 Rehov Pumbadita, Tel Aviv, Tel. 284425, Box Office 235865
Buses 12, 18, 19, 20, 21, 22, 55, 61, 62, 66

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TONIGHT AT 10.00 p.m.
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in ACROSS 110TH STREET

INVITATION

The Israel Office
of the Zionist Federation of
Great Britain and Ireland
will be celebrating its
25th ANNIVERSARY
on Wednesday, June 26, 1974
at Kibbutz Amiad, Upper Galilee, from 4.30-8.30 p.m.
Transport available.
For details please call
Tel. 03-265244
before June 15, 1974

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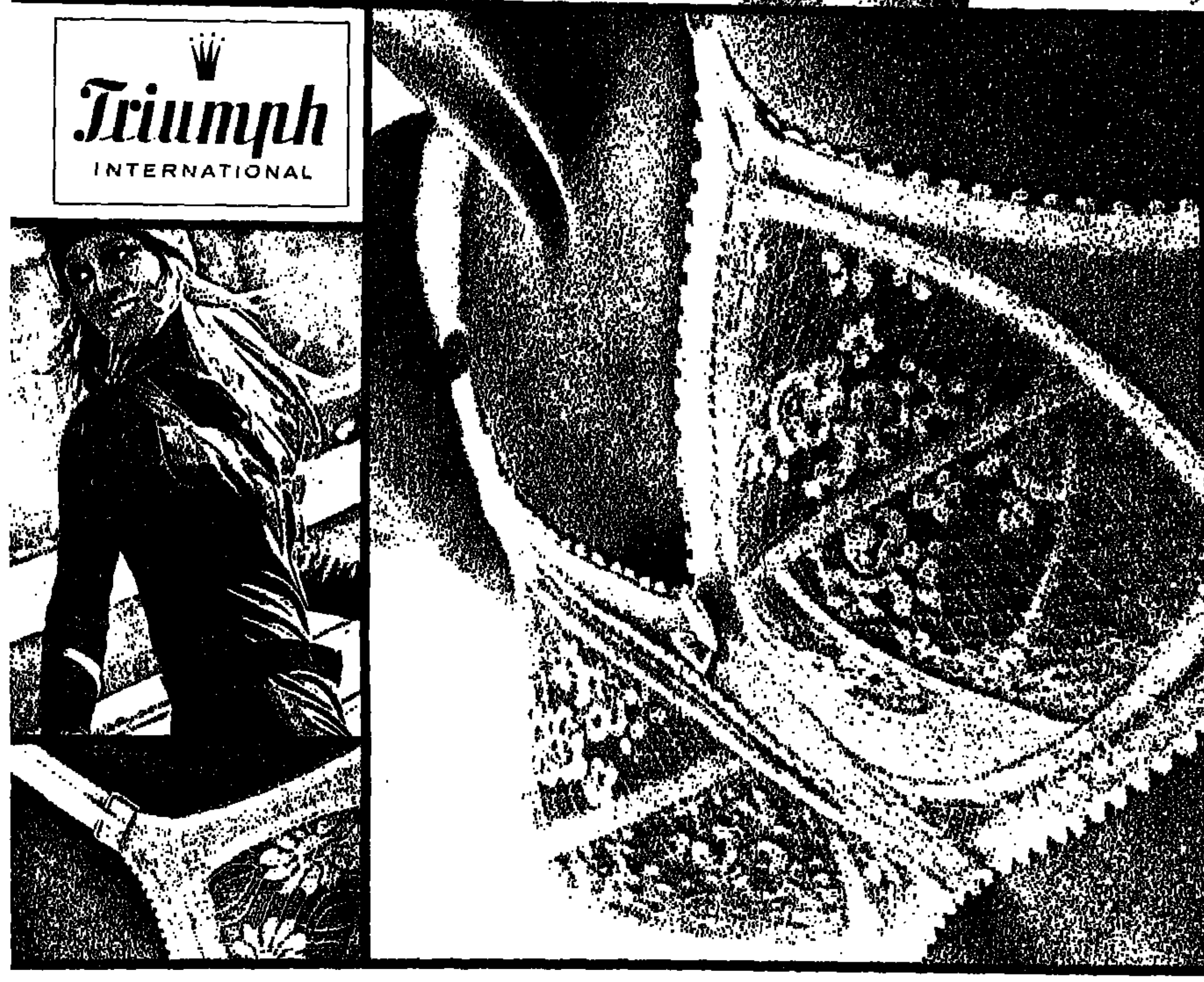

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THE HOLON CHAMBER ORCHESTRA
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Soloists: Dora Schwartzberg / Violin Mira Zakai / Contralto
BACH PROGRAM
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2. Chaconne for Violin Solo (From Partita No. 2 in D Minor)
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4. Cantate No. 54 Widerstehe doch der Sünde
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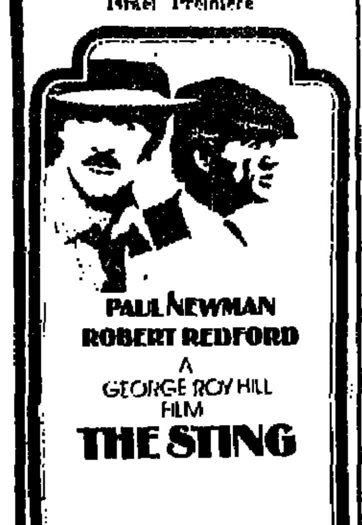
Tel Aviv Cinemas

Commencing Saturday, June 1, at 7.00 p.m. and 9.00 p.m.
Weekdays at 4.30, 7.15, 9.30 p.m.
See times of performances of individual cinemas

ALLENBY Tel. 57620
Israel Premiere



Winner 7 "Oscars"
Awards — Best Film of The Year
4.30, 7, 9.30

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LE TRAIN

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PETER BOYLE
CRAZY JOE
4.30, 7.15, 9.30

CINERAMA
4.30, 7.15, 9.30
SEX IN THE CLASSROOM

CHEN Tel. 282288
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Filmed in Israel
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GREGORY PECK
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A *NORMAN JEWISON* — PATRICK PALMER Production

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5th week
DUSTIN HOFFMAN
STEVE McQUEEN
PAPILLON
Sat., 7 and 9.30
4, 7, 9.30

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6th week

Owing to the length of film 2 perfs daily at 6.00 p.m. and 9.00 p.m.
Please be on time

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See Page 24

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LINO VENTURA
JACQUES BREL
4.30 7.15, 9.30

HOD Tel. 226226
5th week
Black Belt Jones
4.30, 7.15, 9.30

LIMOR Tel. 260778
3rd week
ELIZABETH TAYLOR
LAURENCE HARVEY
NIGHT WATCH
4.30, 7.15, 9.30

MAXIM Tel. 287457
2nd week
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4.30, 7.15, 9.30

MOGRABI Tel. 58331
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Adults Only
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Daily 3.30, 7.00, 9.15
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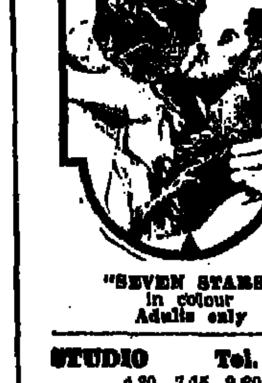

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MAURICE RONET
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LES GALETS D'ETRETAT
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13th week
GLENDA JACKSON
GEORGE SEGAL
A TOUCH OF CLASS
4.30, 7.15, 9.30

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2nd week
LE GRAND BLOND AVEC UNE CHAUSSURE NOIRE
YVES ROBERT
PIERRE RICHARD
7.15, 9.30

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Harold & Maude
RUTH GORDON
BUD CORT
4.30 7.15 9.30

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2nd week
4.30 — 7.15 — 9.30
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Starring
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From "Warner-Fox"

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Weekdays: 4.30

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ALEXIS GANNER
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The Ernie Game
at 4, 7 & 9 p.m.

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DUSTIN HOFFMAN
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PAPILLON
Perfs. 4 p.m., 6.45 p.m., 9.15 p.m.

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in the film of suspense and action
MIDNIGHT MAN
at 4, 7 & 9 p.m.

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A great international bank robbery carried out with Uzi guns
Bloody Friday
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RAYMOND HARMANSTROF
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2nd week

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Sat. at 7 & 9.15 p.m.
Weekdays at 6.45 & 9 p.m.

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CAROL BURNETT
in the dramatic comedy
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ALFREDO ALFREDO TILL DIVORCE DO US PART

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BURT REYNOLDS
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DELIVERANCE
7 & 9 p.m.

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3rd week
Ingmar Bergman's Film
with
INGRID THULIN
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A TOUCH OF CLASS
No Complimentary Tickets or reductions

ORNA Tel. 224733
2nd week
JIM KELLY
GLORIA HENDIN
in
BLACK BELT JONES

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Daily at 6.45 and 9.00 p.m. — Matinee at 4.00 p.m.

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in a wonderful and unforgettable film
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owing to length of film only two perfs. at 6 & 9

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ANTHONY QUINN
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In Technicolour for adults only

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In Technicolor
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Sat., Mon., Tues., Wed. at 6.45, 9.00
LIZA MINNELLI
CABARET
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The Iron Mask
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MARINA VLADY
in
Les Bonnes Causes

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ROGER MOORE
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in IAN FLEMING'S
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Songs composed by PAUL and LINDA McCARTNEY
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in a Great Love Story
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Two perfs. nightly
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SHMUEL RODENSKY
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For adults only

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Unprecedented success in TEL AVIV
Breathtaking suspense as never seen before
WALTHER MATTHAU as
CHARLEY VARRICK
Directed by Don Segal ('Dirty Harry')

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GLENDA JACKSON
GEORGE SEGAL
In Technicolor

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PATRICK PALMER
PRODUCTION

HADAR Tel. 728822
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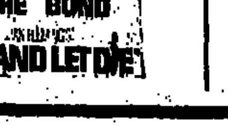
George Ovadia's
SARIT
DALIA FRIDLAND
YIGAL BASHAN

LILI
7.15, 9.30
ALBERT SINNEI
GUM SHOE
Matinee at 4:
BRAVE DETECTIVE SCHWARTZ

ORDEA Tel. 721720
3rd week
7.15, 9.30
LIV ULLMAN
EDWARD ALBERT
40 CARATS

OASIS
4, 7, 9.30
2nd week



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2nd week
The Greek sex film
THE TWO FACES OF LOVE
In Colour
English dialogue

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GEORGE SEGAL
Adults only
In colour
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DALIA FRIDLAND
YIGAL BASHAN

Petah Tikva

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Weekdays, 4, 7.15 9.30
George Ovadia's
SARIT
DALIA FRIDLAND
YIGAL BASHAN

The Poster

THEATRE

ETERNAL HUSBAND (Habimah) — TEL AVIV (Habimah) Sat.

HO, HO JULIET! (Habimah) — Romeo and Juliet married and lived unhappily ever after in Ephraim Kishon's new comedy. *The plot is neat, the jokes are tried and true, the audience laughs.* TEL AVIV (Habimah) Sun., Mon., Tues., Wed., Thurs.

HOW THE OTHER HALF LOVES (Habimah) — A silly comedy about mixed couples, with many doors opening, people coming and going for no good purpose. BEERSHEBA Tues., 10.30.

THE SEAGULL (Cameri) Chekhov's masterpiece about wasted lives, which never fared well in Israel (as in other countries), in an ambitious production directed by famed Leopold Lindberg. Not entirely successful in concept and in acting but a worthwhile evening of theatre. TEL AVIV (Cameri) Sat., Sun., Tues., Wed., HAIFA (Municipal Theatre) Thurs. 8.15.

THREE WIDOWS (Gideon Shemer) — play by Shalom Aleichem. MAAYAN ZVI Fri.

VARDA'LE'S YOUTH (Cameri) — Hanoch Levin's play contains many of the elements of his previous ones, but lifts them to a higher plane of abstraction and contains more depth. A very sad, very poetic, occasionally very funny play about empty lives. TEL AVIV (Cameri) Mon.

WAITING FOR GODOT (Zavta) A superb production of Samuel Beckett's modern classic about the condition of man. Excellent acting under the direction of Edna Shavit. TEL AVIV (Zavta) Sat. 10.30, Sun. 4.30, 8.30.

MUSIC

All events start at 8.30 p.m. unless stated otherwise.

JERUSALEM

Ivan Rebroff — International star of Russian folksongs, with Balalaika ensemble M.de Loutchek — at the Binyenei Hao'omah: Saturday.

"Old and New" — the Jerusalem Symphony Orchestra — Lukas Foss conducting, Zvi Zeitlin, violin — Handel: Concerto Grosso, Bach: Violin Concerto in a minor, Hindemith: Kammermusik No. 4, Schidlowsky: "Monomanthus" (premiere), with Adi Etsion, soprano, *Mira Zakkai*, alto, *Jerome Barry*, baritone — at the Jerusalem Theatre: Tuesday.

Zamir Chorale — Jerusalem — Conductor: Tami Kleinhaus — An Evening of Choral Music — Tuesday, 4.6.74 at the Khan. Works by Dowland, Morley, Braun, Ben-Haim, Partos.

"Music at Ein Karem" — the New Israel String Quartet — Beethoven: opus 18, No. 2; Webern: opus 28; Schubert: opus posthumum in g minor — special concert in honour of Fannie and Max Targ, *Chicago* — at the Targ Music Centre, Ein Karem: Wednesday. Special Bus *from* "United Tours" office, near King David Hotel at 7.30 p.m., *from* Kings *Hotel* at 7.45 *p.m.*, *from* Mount Herzl at 8 p.m. — return trip assured. Tickets at Cahana's.

Ilan Rogoff — gives piano recital for the America-Israel Cultural Foundation's "Sharett Fund for Young Artists" — works by Bartok (Suite, op. 14); Chopin (Sonata, op. 35; Ballade, op. 23); Brahms (3 Intermezi, op. 117); Schubert ("Wanderer"-Fantasy, op. 15) — at the Khan: Thursday.

Music at the Museum:

* Mindru Katz plays Beethoven Sonatas, op. 106 and 111 — at the Recanati Auditorium: Saturday and Sunday, at 8 *p.m.*

* Alice Landsman plays piano works by Bach, Mozart, Chopin and Liszt: Thursday, at 8 p.m.

Ivan Rebroff — Russian folksongs, with Balalaika ensemble M.de Loutchek — Mann Auditorium: Tuesday and Thursday.

HAIFA

Ivan Rebroff — details as for Jerusalem and Tel Aviv — at the "Armon" Hall: Monday, at 9 p.m.

Israel Philharmonic Orchestra — Sub*scription Concert No. 9* — *Rafael* Kubelik conducting, Nikita Magaloff, piano; Stella Richmond, soprano — Prokofiev: Concerto No. 5; Mahler: Symphony No. 4 — at the Haifa Auditorium — Series 1: Tuesday; Series 2: Wednesday; Series 3: Thursday.

TEL AVIV

Israel Philharmonic Orchestra — Subscription Concert No. 10, Series 3: Saturday; Series 4: Sunday; Series 5: Monday — Rafael Kubelik conducting, Nikita Magaloff, piano — Honegger: Symphony No. 2; Mozart: Concerto, K. 459; Beethoven: Symphony No. 4.

DANCE

BAT-DOR DANCE CO. — Programme: Us, Them and Everyone — Charles *Czarny*; *Cuts* — *Yehuda Maor*; *Carnival* — Paul Sanasardo. TEL AVIV (Bat-Dor Theatre) Thurs. 8.30.

OPERA

The Israel National Opera presents: Mozart: "Le nozze di Figaro"; conductor: Fr. Chosat, with Michael Gluecksman, Netania Davrath, Miriam, Bibiana Goldenthal, Roslyn Thunever, Boris Bar-Lev, Mordechai Ben-Shachar, Yehuda Shmueli, *Robert Gerber*, *Michael* Kahana, Rafael Rosenblat, Josef Pollak, Dalia Zuller, Zipora Hochmann (Tel Aviv — Saturday; Jerusalem — Wednesday); E. Kalman: "Die Zirkusprinzessin," conductor: A. Levanon; with Esther Baumwel/Miriam Laron, Sami Bechar, Zipora Hochmann, Mordehai Ben-Shachar, Rina Levy, Michael Kahana, Robert Gerber, Abraham Rettig; ballet soloists: Cora Benador, Leib Braude (Tel Aviv — Monday and Thursday).

"The Howl of the Black Wolves," based on Jack London's novel, starts at the Drive-in Cinema on Saturday.

CINEMA

* **A TOUCH OF CLASS** — Sophisticated comedy about the war between men and women with the sparring partners being *Glenda Jackson* and *George Segal*. As long as comedy is king the film is entertaining; not so successful when it turns serious.

THE WAY WE WERE — Reminiscences of the American past with Barbara Streisand as a tough Communist and Robert Redford as the golden boy from *Virginia she falls in love with. Enjoyable* in parts.

* **HAROLD AND MAUDE** — The strange story of the close friendship, leading to love, between a boy of 20 and an 80-year-old woman. Wonderful acting by Ruth Gordon and Bud Cort as the odd couple, in a film which runs the gamut from black comedy to deeply tender moments. Director Hall Ashby handles the subject with great skill and manages to avoid any mawkishness.

* **IL N'Y PAS DE FUMEE SANS FEU** — Author-director André Cayatte ("Mourir d'Aimer") attacks political corruption in a cleverly structured and deftly directed film that engages attention all through and is excellently acted by a first class cast.

LIVE AND LET DIE — The latest James Bond film is packed with stunts, tricks and chases that come to a climax with a hair-raising chase with amphibious speedboats. But Roger Moore, alas, is no substitute for Sean Connery.

* **LA NUIT AMERICAINE** — Francois Truffaut's warm and loving tribute to the magic of movie-making. Not profound but revealing and enjoyable. With Jean-Pierre Leaud, Jean-Pierre Aumont, *Jacqueline Bisset and Valentina Cortesse.*

* **AVANTI** — Amusing, sweet-sour comedy about an American businessman discovering the truth about dear old Dad and a buxom young Englishwoman finding out she can attract even if overweight. Written and directed by Billy Wilder with top-notch performances from Jack Lemmon and Juliet Mills. Arouses continuous chuckles.

***LE TRAIN** — Moving and dignified film about the love of a Frenchman and a young Jewess in the war-stricken France of 1940. Fine performances from Romi Schneider and Jean-Louis Trintignant. Directed by Granier-Doferre from the novel by Simenon.

* **SISTERS** — Off-beat horror story revolving round Siamese twins who are *successfully separated. More interesting* than most such pictures it was written and directed by Brian de Palma and has good performances by Margot Kidder and Jennifer Salt. Not for the squeamish.

PAPILLON — Directed by Franklin Schaffner from Henri Charriere's best *seller about his years of imprisonment* in the penal colony of French Guiana. Unrelentingly grim and something of an ordeal to sit through. Steve McQueen gives a compelling performance as Papillon.

***L'EMMERDEUR** — Very funny and suspenseful black comedy about a con*frontation between a hired assassin and* a suicidal commercial traveller in men's shirts and ties. Lino Ventura as the man with the gun and Jacques Brel as the nuisance with the suitcase are wonderful foils for one another and will surely be teamed up together again. *Great fun.*

SERPICO — Based on the true-life story of crusading New York cop, Serpico, whose fight against police corruption led to the setting up of an investigating commission. Interesting film with an outstanding performance by Al Pacino in the title role. Directed by *Sidney Lumet.*

NIGHT WATCH — Another suspense film with Elisabeth Taylor as an hysteric who keeps on seeing night time murders. The late Laurence Harvey plays her husband and Billie Whitelaw is her old school chum. In spite of the well known names the acting is not impressive and the unexpected ending is not really compensation for the preceding boredom.

SARIT — *Mawkish sentimentality plus* a poor script, caricature-like characterisation and inept direction make this would be tear-jerker about the sacrifices of an unmarried mother into probably the year's worst film. Written and directed by Georges Ovadia with Dahlia Friedland and Yigael Bashan starring.

DILLINGER — Warren Oates gives a fine performance as Dillinger, the Public Enemy No. 1 of the early thirties *in the U.S.A. and so does Ben Johnson* as the FBI agent who brought the bank robber's career to a bloody end. But as Dillinger keeps on repeating his exploits the film becomes too repetitious to retain tension. Written and directed by John Milius.

* recommended

On the air

HEBREW NEWS AND NEWSREELS

1st Programme: News Today and Tomorrow: Every hour on the hour, except 1 a.m. Newsreels: Today: 7.05 a.m. Tomorrow: 7.05 p.m.

2nd Programme: News Today and Tomorrow: Every hour on the hour, except 7 and 8 p.m. and 4 a.m. Newsreels: Today: 7.05 a.m. 1.05 p.m. and 11.03 p.m. Tomorrow: *11.03 p.m. Galei Zahal: News* Today and Tomorrow: Every hour on the hour. Newsreels Today: 8.05 a.m. 12.05 and 5.05 p.m. and 12.05 a.m. Tomorrow: 8.05 a.m. 5.05 p.m. and 12.05 a.m.

ENGLISH NEWS AND PROGRAMMES

7.00 a.m. (4th programme and short waves); 9.55 a.m. (1st programme); 1.30-2.00 p.m. (4th programme and short waves); 4.55 p.m. (1st programme); 8.30-8.45 p.m. (4th programme); 10.00-10.45 p.m. (short waves).

FRENCH NEWS AND PROGRAMMES

7.15 a.m. (4th programme and short waves); 10.55 a.m. (1st programme); 2.00-2.30 p.m. (4th programme and short waves); 5.55 p.m. (1st programme); 8.45-9.00 p.m. (4th programme); 12.00-1.00 a.m. (short waves).

1st Programme — 256, 532 and 221 M.
4th Programme — 407, 445 and 292 M.
Short Waves — 16, 19, 25, 31, 33, 51 and 49 M.

FIRST PROGRAMME

TODAY

7.45 a.m. Opening 8.05 Musical Delicacies — *Tomkins: Madrigal*; Schubert: Fantasy; Dvorak: Sextet, op. 48. 9.05 Mozart: Symphony No.40 (Dean Dixon); Da-Oz: "Leaves of Sorrow and Comfort" (Aronovich). 9.55 English News. 10.05 Beethoven: Symphony No.4 (Rodan); *Attenberg: Suite (Rodan)*.
10.55 French News.
11.00 News in easy Hebrew. 11.05 "Ivrit La'am."
11.15 Programmes for elementary schools.
12.05 "My Concert" — Avi Hanani. 1.05 "Midday Concert." Chopin: Piano Concerto No.1 *(Brailowsky)*; Mendelssohn: "Midsummer Night's Dream," op. 61
2.10 Mother and Child. 3.05 Kabbalat Shabbat. 4.05 Moment of Hebrew. 4.05 The Middle East.
4.55 English News.
5.05 "Classical Request Programme" — Boccherini: Cello Concerto; Tchaikovsky: Overture "1812."
5.55 French News.
6.05 What will be heard? — a preview od next week's music programme produced by Gideon Rosengarten. 6.30 Literary Magazine.
7.05 "The Weekly Column." 8.05 "Shabbat Album." 9.05 "Friday Evening Concert" (Stereo) produced by Alexandra Melamed — H. Schultz: Two *Psalms*; *Vivaldi: Guitar Concerto*; Schubert: Symphony No.5 (Fischer-Dieskau); 10.05 Brahms: Piano Concerto No.1 (Gilels).
11.02 "Radiostory." 11.35 "Finale." 12.05 A Moment of Poetry. 12.07 Close Down. *2.05-5.00 Songs and* tunes. 5.05-8.00 Same as second programme.

TOMORROW

7.55 a.m. Opening. 8.05 "Morning Concert" — Gluck. Excerpts from "Orfeo ed Euridice" (Vaclav Neumann).
9.05 World of Science. 9.30 Musical Quiz. 9.55 English News. 10.05 The Weekly Diary. 10.55 French News.
11.05 "Curtain Up" 12.05 "Documentary Evidence."
1.05 "Midday Concert" (Stereo) Bach: Suite No.2 (Nicolet-Richter); Elgar: "Enigma" — Variations (Boult).
2.05 "Mother and Child." 3.05 "Chamber Music" — Soler: Quintet; Sibelius: Quartet. 4.05 "Me and My Prayer." 4.55 English News. 5.05 Musical continuity — produced by Paul Landau. 5.55 French News.
6.05 "Debussy's Life." *6.40 Spanish Songs.* 7.05 Weekly Diary 7.30 Bible Reading Tehilim, chaps. 59 and 70.
8.05 "Recital" — Perets Yaron, flute, plays works by Telemann, Casella, Hindemith, Dutilleux. 8.40 B. Goldenthal sings arias by Rossini, and Bellini. 9.05 Hamavdil. 10.05 "With Authors and Readers." 11.03 "Listen and Solve." 12.05 From the tape-archives: "A story of Petra." 01.00 Close Down. 2.00-5.00 Songs and Tunes. 5.00-8.00 Same as second programme.

SECOND PROGRAMME

457, 422, 356, 249, 355 and 340 M.

TODAY: 6.05 a.m. Hebrew songs. 5.55 Religious service. 6.10 Exercises. 6.20 Musical clock. 6.55 Programme Announcements. *6.59 A Moment of* Hebrew. 7.05 "This Morning." 7.35 "Hebrew Songs." 7.55 "Green Light." 8.05 Announcements. 8.10 "Good Morning." 8.55 Names and Events in the Headlines. 9.05 "Good Morning" (cont.) 10.05 "Here at Home." 11.45 Where to go and light music. 12.05 Programme for the Worker and the Employer. 12.30 Hebrew Songs. 1.05 p.m. "At Midday." 3.05 "In *Circle" — Weekly Magazine. 4.05 A Moment of* Hebrew. 4.05 "Who is Afraid of Classical Music." 4.30 Thriller. 5.05 "Badalet Amot." 5.05 "It's Close to my Heart." 6.55 Announcements. 9.05 "Another Time." 10.05 Hebrew Songs. 11.05 "Tonight." 11.20 "Yaakov Agmon Entertains." 1.05-3.00 Songs and Tunes.

Tomorrow: 5.05 a.m. Songs and tunes. 6.05 Musical clock. 7.00 Religious service. 7.10 Hebrew Songs. 8.05 Announcements. 8.10 Morning tunes — regards. 8.55 A. Allon's corner. 9.05 Morning tunes (cont.) *10.05 "Light and Classical Music." 11.05 "From the* Four Corners of the World."
12.05 "It Makes me Laugh."
1.05 p.m. Stage and Screen. 1.40 Erets Yisrael Reminiscences. *2.05 Where to go and light music.* 2.35 "Songs and Tunes." 4.05 Popular songs. 6.05 "The Problem in Question." 6.30 Sports. 6.55 Announcements. 9.05 Folk Songs. 9.45 Sports. 10.05 Oriental Songs. 11.05 "Tonight." 11.20 "Dori Ben-Zeev presents." 1.05-3.05 Songs and tunes.

FIFTH PROGRAMME

445 M.

Today and Tomorrow: 6.55 p.m. Opening. 7.00 News. 7.05 Song and Melody. 8.00 News 8.05 Song and Melody.

IMMIGRANTS' HOUR

451, 423, 249, 355 and 340.5 M.

7.00 p.m. *News in easy Hebrew. Ivrit La'am.* 7.15 Georgian. 7.30 Yiddish. 8.00 Ladino. 8.15 Mograbi. 8.30 Rumanian. 8.45 Russian. 9.00 Close Down.

GALEI ZAHAL

Today: 5.58 a.m. Morning Prayer. 6.05 Morning tunes. 7.55 Programme trailer. 8.05 "Zahal's Newsreel." 8.20 Morning tunes (cont.) 9.05 Requests. 8.55 "The Short Hassidic Story." 10.05 Requests. 10.55 Uri Sela's Corner. 11.05 Warm and Tasty. 11.55 "The Voices Behind the Story." 12.05 Zahal's Newsreel. 12.30 Warm and Tasty. 1.30 The Jewish Viewpoint. 1.55 Warm and Tasty.
1.55 p.m. Announcements to soldiers. 2.05 Hebrew Hit Parade. 4.05 Yehoram Gaon's programme. 4.55 Prophetic Portion of the Week. 5.05 "With Dr. Gabriel Cohen." *5.55 Programme Trailer.* 6.05 Zahal's Weekly Magazine. 7.05 Didi Manousi's short Friday. 8.05 "You Sir the Decision Maker," with Shaul Rosolio, Police Inspector General. 9.05 "With *One Troupe." 10.05 An Hour with Gad Ya'acobi.* 11.05 "Entertainment is a serious matter." 11.55 Midnight Talk. 12.05 Zahal's Newsreel. 12.30 Night Birds. 3.05 Tunes in the night.
Tomorrow: 5.58 a.m. Morning Prayer. 6.05 Saturday Morning. 8.05 Zahal's Newsreel. 8.30 Saturday Morning (cont.) 8.55 Programme Trailer. 9.05 "Sandwich" 11.05 "Surprise Party." 12.05 "Personal Experience." 1.05 Personal Questions — Yaakov Agmon's programme.
2.05 p.m. "The Seventh Day" — two hours with Zaharira Harifay. 4.05 Cinema Magazine. 5.05 Zahal's Newsreel. 6.05 "Radio-stage." 7.05 "From him to you." 8.05 "By request." 9.05 Tradition, Tradition. 9.35 Music from the shows. 10.05 "Let's Talk" — with *Nathan Donewitz.* 11.05 "Jam Session." 11.55 Midnight talk. 12.05 Zahal's Newsreel. 12.30 "Night birds." 3.05 Tunes in the night.

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